DOCUMENT RESUME

ED 406 280 SO 027 097

AUTHOR	Schardt, Molly; And Others
TITLE	Unity and Diversity in the Art of India. A Teacher Workshop on October 23, 1993. Teacher's Packet.
INSTITUTION	Asian Art Museum of San Francisco, CA.
PUB DATE	93
NOTE	105p.; Slide set not available from EDRS.
AVAILABLE FROM	Asian Art Museum, Golden Gate Park, San Francisco, CA 94114; phone: 415-379-8838 ($20 per slide set; $6 literary themes).
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Art History; *Asian History; Ethnic Groups; Foreign Countries; Higher Education; *Indians; Non Western Civilization; Secondary Education; Social Studies; Teaching Guides
IDENTIFIERS	*Asian Art; *India

ABSTRACT

This packet accompanies a slide series designed to introduce students to the changes in the arts of India over time. The packet includes an essay introduction to the early influences on Indian life, maps of the region with classroom activities, a time line of the chronology of India from 2300 B.C. to the present, stories and illustrations of the gods of India, a 19-item bibliography for further research, the slide list, slide descriptions and slide script. (EH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 406 280

SO

TEACHER'S PACKET

Unity and Diversity in the Art of India

A Teacher Workshop on October 23, 1993

SO026097

PERMISSION TO REPRODUCE AND
DISSEMINATE THIS MATERIAL
IN OTHER THAN PAPER COPY
HAS BEEN GRANTED BY

Michael Morrison

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Education Department, Asian Art Museum of San Francisco

Prepared by Molly Schardt, School Program Coordinator
Edited by Richard Mellott, Curator, Education Department
and
Terese Tse Bartholomew, Curator, Indian and Himalayan Art

This teacher workshop and teacher resource packet
were made possible by grants
from The Gap Foundation,
The Louise and Claude Rosenberg Family Foundation,
and the California Arts Council, a state agency.

BEST COPY AVAILABLE

Unity and Diversity in the Art of India

INTRODUCTION

Indian culture has been evolving and changing in stages over the course of its long history. What we are mostly concerned with here is what we can see in its visual record, the messages it has left through the art it has produced. A distinctive, if not strictly codified, set of values and world view emerged in India through the joining of two ancient cultures: the ancient indigenous, agricultural, earth-centered (sometimes called "Dravidian") spiritual roots, and an intrusive northern, nomadic, sky-oriented Aryan religious culture.

Archaeologists and art historians, looking at the material remains of the ancient Indus River Valley culture in northwest India (now Pakistan), postulate that a religion characterized by fertility and yogic practices existed prior to the Aryan invasions in c. 1700 B.C. The artistic remains found among the building foundations of the very sophisticated urban centers of Harappa and Mohenjo Daro include a small copper statuette, carved images in a variety of exotic trade stones, and a large number of carved seals. They display nude and robed figures, figures with animal masks and headresses, naturalistically modelled bulls and other animals, and images of composite animal-human figures.

A seal image of particular interest shows an ithyphallic figure sitting on a low platform, ankles crossed and knees out, wearing an animal mask, horns, and perhaps skin. He is surrounded by four animals, possibly symbolizing the four directions. The seated posture and the arms stretched out with hands on the knees (not an ordinary, casual pose) reappears in later Indian religious imagery representing practices of meditation and yoga. This image may indicate that such practices already existed at this early time and had continued into the historical period. The composite images and figures interacting with trees and animals along with a number of carved phallic images tell of a sophisticated, conceptualizing religion which was fertility based.

This Harrapan culture lasted from c. 2300 B.C. to c. 1750 B.C. and seems to have gradually come to an end as a thriving metropolitan civilization

for both internal and external reasons. This does not mean that the people all vanished or that some of the old ways did not continue, even though they were dominated by the waves of Aryan incursion.

From about 1700 B.C., Aryan, nomadic herdsmen descended into the Indian subcontinent, pushing further and further south into the Indus and Ganges River valleys. Although they did not produce visual images, they brought with them a new pantheon of gods--gods of the sky (Varuna), sun (Surya), and various elemental forces such as thunder and rain (Indra), fire (Agni), or intoxicating drink (Soma)--which they extolled in verse and hymns. After some centuries as a strictly oral tradition, the hymns were collected and written down in texts known as the Vedas. In their religion, the Aryans were concerned with properly executed sacrifice in order to exert some control over the forces of nature. In time, only hereditary priests could perform the sacrifices and only the tribal chiefs or kings could afford these often very extensive, time-consuming rituals. Society at large was represented only indirectly.

Culturally, the Aryans were militaristic and hierarchical, valuing aggression, competition, and obedience to duty. They developed a caste system which placed the priests (*brahmans*) at the top; followed by the warriors (*kshatriyas*); the herdsmen, farmers, craftsmen and merchants (*vaishyas*); and the lower class laborers (*shudras*). The lowest class of later Hindu society, the untouchables, were not part of the original Vedic structure.

By the 6th century B.C. various reform movements which sought to limit or circumvent the rigid hierarchy of the priest had arisen in response to the religious needs of individuals. These reform movements resulted in profound changes in Indian religious life. Two new religions were founded--Jainism and Buddhism--and Vedic beliefs and practices were forever altered. The Vedic pantheon now included deities whose origins were connected to the indigenous culture. In a continuing process, local gods and heroes found their way into an eclectic body of beliefs.

As from the early Vedic period, a single, unknowable Truth was believed to be behind the myriad forms in which the divine shows itself: "To what is One, sages give many a title" (RV., I.164,46). Ultimately it didn't matter which path you took if you believed in the this "All-pervading, self-existing power" called *brahman*, for all paths lead to this source.

This source acts upon and within the universe through a triad of gods, the Hindu Trimurti: Brahma, the Creator; Vishnu, the Preserver; and Shiva, the Destroyer. These three incorporated the Vedic deities with "Dravidian" counterparts and redefined them from a new level of consciousness. Many of the Vedic gods remained in the Hindu pantheon with somewhat limited or altered roles. Indra lost his supremacy. His image appears in subsidiary roles, such as welcoming and supporting the Buddha at birth. Surya continued to be revered as the sun god, especially in north India (see slide 6), although Vishnu is also considered a solar god and assumes some of the same kingly and light-bringing roles (see slides
5 and 8). Shiva assumed the creative, regenerative aspect of the early fertility cults, being associated with phallus worship and the bull, his vehicle Nandi. He relates both to the life force and the death that makes new life possible. As "Lord of the Animals" he is the ascetic god who lives in the wilderness, and as the Vedic god Rudra he represents the unpredictable energy of storms and driving rain. Brahma was designated as the primary god of creation in texts from the late Vedic period and beyond. In the Trimurti with Shiva and Vishnu, he is the creative balance point between their opposing energies, the centripetal energy of bringing together and sustaining versus the centrifugal one of breaking apart and expanding.

This period of intense metaphysical and theological transformation of Indian religion may have been accompanied by temple architecture and image-making in perishable materials, but we have no material evidence until the 3rd century B.C., when the first stone monuments were erected. These would be the edict columns erected by emperor Ashoka (c. 272-231 B.C.) of the Mauryan dynasty (c. 323-185 B.C.) promulgating the law of the Buddha. These tall columns of polished sandstone with lotus-bell and animal capitols appear to be inspired by the stonework of Achaemenid Persia introduced in the 4th century B.C. through the conquests of Alexander the Great. However, the symbolism and naturalistic rendering of the animals is of Indic inspiration. Once the notion and skills of working in stone had been introduced, the medium dominated Indian creativity in the visual arts for nearly 20 centuries.

The stone sculpture of the next 600 years was primarily devoted to Buddhist monuments. Hemispherical structures called stupas, modelled after burial mounds and containing relics, were erected as memorials to the life of the Buddha and his teachings. The dome-like structures were built at ground

level or raised on plinths of circular or square shape. An area immediately around the stupa was fenced off with stone railings, creating a pathway for circumambulating the monument in an act of reverence and respect, or even submission and sacrifice. The railings around the stupa were ornamented with carvings of nature deities, male *yakshas* and female *yakshis*, often associated with trees and standing on dwarfs. Representations of nature's abundance--vines, flowers, and animals--were carved on the cross-bars, copings, and vertical members of the railing. More complex carvings on gateposts and roundels depict scenes of Buddhist worship and the animal fables (Jataka Tales) of the Buddha's previous lives which present the Buddhist ideals of compassion and generosity. The Buddha himself was never represented in these early monuments. Worship of the Buddha was depicted symbolically with representations of devotees gathered around his footprints or the "Wheel of the Law" (a symbol for the teachings he brought forth for all people) or under the tree under where he became enlightened.

Under the patronage of the Kushans (people from the steppes north of China who had settled first in Bactria and then descended into northern India), Buddhist monasteries and temples were erected both in north India proper, in the region of Mathura, and in the far northwest at Gandhara, a mountainous area now part of Afghanistan. The first images of the Buddha appear in these sites. The type created in Gandhara reflects the earlier presence of Alexander the Great and later Roman colonies in the area with its classicistic form, not unlike an Indian Apollo (see slide 1). If some forms like the muscular body, heavy drapery folds, and crisp, clear delineation of the face recall Classical art, others such as the iconographic details and the generally introspective demeanor are specific to Buddhism. Some of the 24 *lakshanas* or special bodily marks, of a Buddha mentioned in the texts have been incorporated: the topknot or protuberance called an *ushnisha*, the tuft of hair between his brows called an *urna*, and the elongated earlobes symbolizing renunciation of the material world (symbolized by the heavy jewelry they once held). The halo indicating holiness may be an Iranian influence. Seated and standing images of Buddha were placed in niches in the monastic buildings. Smaller panels of narrative scenes from the life of the Buddha were carved and placed around the stupa base to be read by the worshipper as he circumambulated (see slide 2).

In Mathura (near modern-day Dehli), the southern capital of the Kushans, different versions of the Buddha were being carved. Here the

emphasis was not so much on realistic portrayal as on a symbolic representation of a spiritual being. The human form has been used as a starting point for representation of the Enlightened One. The iconographic details are similar, including the *ushnisha, urna,* long earlobes, and halo. The body itself, however, is more abstracted, the muscles smooth and the forms idealized. The features are full, open, and smiling. Most characteristic is the very thin, clinging drapery which exposes the body beneath and the interest in the softness of the belly as the repository of *prana*, the sacred breath of life. A parallel development of indigenous Indian imagery was being created between the 1st century B.C. and the 3rd century A.D. further south in India along the Krishna river at Amaravati and Nargarjunakonda dates. The bodies are more elongated and the human form has a more flowing, organic sense. Peripheral figures are richly jeweled and thinly garbed, but the Buddha himself is more heavily robed, like his Gandharan counterparts. It is interesting to note that here, too, there was contact with Rome via the trading colony at the mouth of the Krishna River.

Hindu art emerged in the permanence of stone along with Buddhist art in Mathura during the reign of the Kushans. Early sculpture includes representations of the primary gods Vishnu and Shiva and the Vedic Surya. Images from Mathura proper all use the same reddish, mottled sandstone. As with Buddhist images, there seems to have already been a clear formulation of the iconography of the deities before major stone images were produced for there are few variations in the basic form or iconography of a particular deity. Vishnu stands frontally in static pose displaying his attributes in his four hands (see slide 5). He is dressed in the appropriate regal finery: crown, jewels, garland, and belted lower garment. There is a halo behind his head. The image is in no way informal or anecdotal but rather it is static and iconic.

While the figures from Mathura have no remaining context, further west and south, inland from Bombay, at Bhaja, Karli, and Nasik (near Ajanta), there are a number of cave temples showing sculpture in situ. These are mostly Buddhist in the this early period, first to third centuries A.D. The earliest of these cave temples emulate wooden architecture, faithfully reproducing wooden structural members although they have no function in this context. Simple cells and replicas of entire free-standing temples were re-created in a painstaking and carefully orchestrated process of excavation. Sculptural images appear mostly on the outer porch areas. They are not iconic, but are subsidiary

figures ensuring protection or blessing. The sacred is honored and worshipped within the stone matrix, the womb of mother earth in the form of the stupa. Included in the cave complexes are all the necessary structures for a monastic community: stupa sanctuaries, assembly hall, and monks' cells. The Buddha himself had established a yearly routine for himself and his followers that consisted of a long period of seclusion during the rainy season for intense meditation practice that alternated with the period of busy teaching activity.

The subtle, abstract idealization of body forms reached its most classic expression in the Gupta dynasty. The style spread throughout Northern India, and across the seas to Southeast Asia and north to the Himalayas, China, and Japan. The classic forms, proportions, and carving style were applied to both Buddhist and Hindu images. The Guptas themselves were Hindu. Buddhist art produced during their reign was under the patronage of the monasteries and the lay supporters. Buddhism attracted the Kashatriyas and the merchants particularly. The Hindu kings sponsored the building of Hindu temples and cave sanctuaries. One of the most elegant Gupta monuments is a little temple in central India at a place called Deogarh. This is one of the earliest examples of a free-standing stone temple. The sacred shrine, consisting of a square cell topped by a tower structure, stands alone on a broad platform. Around the outside are three large sculptural images of three aspects of Vishnu. The figures are simple and bold, expressing a harmonious balance between relaxed naturalism and formal, iconographic abstraction.

Gupta art represents a benchmark in the visual expression of Indic culture. Artists succeeded in using matter, the material world, to express what lies beyond the material world. They formulated the ideal proportions, bodily additions, and metaphoric and composite forms by which the human body became the vehicle for expression of the divine. The human form was considered the most elevated, the closest to divinity. Abstracting his form, adding extra arms, faces, or sometimes animal heads produced idea-images expressing the almost unimaginable powers of the transcendent acting in the universe.

In the post-Gupta period, the country divided into several separate states ruled by hereditary dynasties. There were many shifts in power and boundaries for the next 900 years during the Medeival period of Indian history. This state of affairs is reflected in the art by the development of local styles and the interaction between different styles when new alliances and conquests were

made. Eastern India was broken into numerous petty states until they were dominated by the Palas (c. 8th-12th centuries), and later the Senas (12th-13th centuries). Buddhist art continued for some years in the Magada area of Bihar, at the place where the Jumna and Ganges rivers meet, the heartland of Buddhist art and teaching. Characterized by the fine grained black stone which was used, this Buddhist sculpture preserved the Gupta harmony of form, broad proportions, and smooth musculature. The human body was constructed abstractly and symbolically, to represent ideas beyond the limited human realm. At the same time certain key moments in the Buddha's life, such as the moment of enlightenment (see slide 4), became a set iconography for his teaching. With time the sculpture became more complex and detailed. At first just the back slab of the steles and finally the primary figure itself became encrusted with decorations and symbolic ornament.

West India, Central India, and the Deccan also experienced changing forces and loyalties. One of the most tenacious and extensive dynasties to emerge after the post-Gupta fragmentation was the early Western Chalukyas (c. 600-c. 750). This dynasty continued excavating cave temples at Ajanta and Ellora, where the images bring Gupta style to its full maturity with generous full forms and quiescent harmony. They also express a growing concern for hierarchy and pave the way for the busy, complex, stratified schemes that come next. At Ellora, 8th-century sculptural programs and compositions are bold but already growing in complexity. The Chalukyas also dominated the area in the southern Deccan. Temples in Badami and Aihole express a kind of grace and gentle sensuality that reflects interjection of the southern style along with the northern, Gupta traditions. A free-standing temple at Alampur, in the still more southern Andhra region, is built in the northern temple style, confirming Chalukya hegemony in this area in the late 7th or early 8th century. Due to increased ritual practices, separate or adjoining shrines and open pavilions were added to the central sanctuary. In Shaivite temples such as this, a porch was provided in front of the entrance for a reclining image of Nandi, Shiva's bull vehicle, who faced into the sanctum (see slide 14).

Sculptural panels were created for the architectural niches on the outside of the Hindu temples. On the whole these images were more formal and iconic than the broader wall sculptures inside the cave sanctuaries. Often they portray a single image with appropriate symbolic attributes. More complex compositions are hieratic, with the principal image central, and noticeably

larger than the subsidiary ones. In time these became increasingly dense and detailed. The carving became deeply undercut, creating sometimes fully three-dimensional figures, as can be seen in the 10th century beige sandstone image of Ganesha from central India (see slide 13). In a slightly later period, another composition from one of the feuding states of Rajasthan presents a more complex assemblage of figures (see slide 6). Here also the carving has become very crisp with clearly delineated forms and sharply angled body postures. The figures are stockier; their shoulders broad. Their facial features are large and sharp, with long eyes and very straight noses. Crisp carving, angular movement in complex compositions, fine detail, and large, expressive features are some of the stylistic attributes to be found in the temple sculpture of other north Indian areas as well, areas from central India to the East Coast in the later medieval period. These northern images contrast strongly with the contemporary styles found in south India.

In the south there was a succession of four, powerful dynasties: the Pallavas (c. 600-850), the Cholas (c. 850-1150), the Vijayanagar (1350-1565), and lastly, the Nayaka (post 1565). There were also periodic contacts between the northern and southern dynasties often taking place in the southern Deccan where conflicts arose between the existing and the expanding dynasties. While some artistic and religious ideas crossed over from one area to the other, still certain qualities characteristic to the different areas endured. Looking at maps showing the extent of the major empires of India gives a mistaken impression that these northern centered dynasties might have strongly dominated the southern regions. In fact, the Gupta empire extended only as far south as the Godavari River.

The first of the southern dynasties, the Pallavas, centered in Kanchipuram (near Madras), first gained control of the Andhra Region to which it added territory in the Deccan before extending itself south into Tamil Nadu. Artistically, its roots are in the art of the Andhra region, as seen in the Buddhist sculpture from Amaravati from the 2nd and 3rd centuries. Intermediate steps may have been explored in more transitory mediums prior to the construction of stone monuments of the early 7th century. One of the early, extraordinarily rich sites of Pallava architecture and sculpture is Mamallapuram, built under the reign of Mamallam I (mid 7th century). Here in numerous sculptural compositions we see active, slender, long-limbed bodies bending and twisting in space. They wear high crowns, thin, clinging drapery, and moderate amounts

of jewelry that complement the slender, yet well endowed body forms. The hard, coarse, granitic stone of the area encouraged softer modeling and blurred details. In panel compositions, figures are carved in fairly high relief with a real sense of space around them. Some are shown from the back or in side views, reinforcing the illusionistic quality. Stone monuments of all kinds were produced from the 7th century forward: cave excavations, free-standing temples carved from solid boulders (see slide 10), and temples built of blocks of stone.

One impetus for the surge of temple building in stone that we see beginning in the 7th century may have been the rise of *bhakti* cults in South India at this time. *Bhakti*, or devotion, stresses the personal relationship of the individual worshipper to god. A group of Vaishnavite (Vishnu-worshipping) and another of Shaivite (Shiva-worshipping) poets and balladeers had arisen praising the beneficence of the gods and encouraging personal devotions. We know that under their influence King Mamalla I had converted from Jain to Hindu faith. Also in the south, we see the earliest examples of separate devotion to the goddess. Independent chapels and even small shrines appear dedicated to the goddess alone (see slide 10).

The Chola dynasty succeeding the Pallavas had its center further south in Tanjore, Tamil Nadu. Its art was in many ways an extension of the Pallava style but there were undoubtedly other local influences that came to bear upon it as well. Some of the earliest stone temple sculptures display an easy naturalism, relaxed poses, and full bodied figures. Still, much of the iconography that appears came from models set in the previous dynasty. The image of Durga standing on the head of the conquered buffalo demon was formulated in the Pallava period and continued to be very popular with the Cholas (see slide 11). The Shaivite Chola kings favored an image of Shiva emerging from the cosmic *linga* to the awe of Brahma and Vishu (see slide 17). This iconographic form appears often on the outside of the back (usually West) wall of Shiva temples. It can be seen as an outward expression of the spiritual power of the sacred *linga* enshrined inside. Many other forms of Shiva are developed in this stronghold of Shaivite worship. Shiva Dakshinamurti, meaning in his southern form, was a well developed southern iconographic form. Here Shiva is shown as an ascetic and teacher, a yogi who teaches the knowledge of release, which is ultimately death of the soul's attachment to the material world in order to become fully unified with the divine. Shiva Pasupati, Lord of the Animals, as hunter is a

slayer of some life in order for new life to be created. He holds a deer and an axe, as can be seen on the bronze Somaskanda (see slide 16). Animal symbolism pervades Hinduism. Nandi, Shiva's bull, representative of his creative, regenerative powers, is to be found outside any Shiva temple, facing into the sanctuary (see slide 15). He can be out in the open or in a special pillared pavilion of his own (see slide 14).

Some forms of Shiva are best known in bronze. The Chola period was prolific in its production of very high quality bronze images, many of which were intended as portable substitutes for the primary image of the temple to be carried in procession on special holy days. Most famous of these is perhaps that of the dancing Shiva. Another image type shows Shiva, his wife Parvati, and their warrior son Skanda in a sort of family portrait, called Somaskanda (see slide 16). Some small bronzes were made for personal devotions at this time and later, such as the delightful image of Krishna, a form of Vishnu, playing his flute and thereby arousing the cowgirls -- that is all of his worshippers -- into union with the divine (slide 18). Krishna worship is perhaps the most popular of all the Hindu sects in India today. Although the concept of *bhakti*, devotion to a personal god, included devotion to any of the gods, it settled naturally on Krishna, the manifestation of god as eternally playful and loving. The awesome, cosmic Krishna of the Epic period, who appears in *The Mahabharata* as the charioteer and teacher to Arjuna, is not usually represented in temple art, but appears occasionally in miniature paintings.

The Cholas were superseded by the Vijayanagar dynasty which arrested the Muslim incursion into South India. To curb active resistance of the southern Hindu states in the 14th century, two brothers who had converted to Islam were given governorship of territory in the southern Deccan, where they built the city of Vijayanagar. Then they reconverted to Hinduism and led the resistance themselves, actively promoting the Hindu revival. The succession of strong kings protected the south from further Islamic invasion for more than 200 years.

Vijayanagar sculpture continues stylistic traditions that existed in the various territories it controlled. Deccani, Chola, and Tamil Nadu styles each became a little more formal, complex, and elaborate, the general trend of Indic art. Temples had become large, walled complexes entered through massive towering gateways during the late Chola period. (One late Chola temple compound covers 55 acres and its outer walls are 350 x 315 meters.) These

huge establishments with their soaring pyramidal towers, teeming with religious sculpture, bore testimony to the power of the Hindu faith and the rulers who protected it. Within the walled enclosures, the temple proper with its shrine structure (*vimana*) and pillared entry hall or porch (*mandapa*) was the small but potent center of a mandala of concentric walled spaces. In some instances, a wide avenue separated the outer wall from the city proper, set aside for religious processions. Although Hinduism remained a non-congregational religion with worship occuring between individuals and the deities, aided by priests, certain group functions and various ritual activities needed to be accommodated in the temples.

The Vijayanagar artists also created huge monolithic sculptures. An image of Nandi that was carved from a single boulder measures 8 meters long by 6 meters high. He is decorated with jeweled necklaces, strings of bells, earrings, and a fine-fringed blanket. Smaller, but still large and generously ornamented, bulls were made for the entryways to Shaivite temples (see slide 15).

Finally, in 1565, an alliance of four Islamic kings of nearby states succeeded in bringing down the Vijayanagar Hindu kingdom. Afterwards, the victors spent six months pillaging the fabulously wealthy city. From then on the southern Deccan was under the sway of northern and Islamic culture. In the far south, however, smaller kingdoms managed to remain viable and independent. Of these the Nyakas of Madurai were the most influential. Like the Vijayanagar kings, they proclaimed their power with monumental new constructions, such as the Great Temple of Madurai as well as with large, showy additions to existing temples, such as the Vaishnavite temple city of Srirangam. This latter is dedicated to Vishnu in the form of Ranganatha, who dreams the world into existence from his resting place on the serpent Sesha (which means "Remainder," or what remains) (see slide 7). The flattened pyramidal form of the towering gateway, its sculpture niches topped by a large barrel vault (a *sala*) with finials and bulging-eyed, gaping-mouthed protective faces (*kirttimukhas* or "Face of Glory") is recreated in this little shrine (see slide 7).

From this later period, more artefacts made of perishable materials have been preserved. The rich and detailed carving we find in stone can also be seen in ivory or wood. Architectural pieces may have decorated the palaces of a Hindu prince (see slide 12). Shrines of ivory may have been part of a temple treasure or a king's private altarpiece (see slide 7). A Portuguese traveller who

visited the royal palace in Vijayanagar in the early 16th century described a whole room of ivory--from floor to roof. We are reminded that throughout Indian history these crafts had been mastered and, in fact, much architecture and imagery was probably explored and created first in impermanent materials and so have not come down to us.

A final major wave of Muslim intrusion took place in the 16th century as a band of Mughals from Central Asia moved South through Persia into India. These warriors from the north met some resistance from their fellow Islamic princes, who were no longer strongly unified under the Delhi Sultanate. After being badly beaten back once, they returned and established an empire with vassal kingdoms, that at its greatest extent stretched across Northern India and South into Tamil Nadu. The southern tip of the continent, including parts of Kerala and Tamil Nadu, remained independent until British colonization .

In Northern India the great age of Hindu culture as seen in its monumental temple building had come to an end in the 13th and 14th centuries due to the Islamic dominance. In some places, mosques and minarets, tombs, and palaces rose over the rubble of demolished Hindu temples, even using some of the same stones. Sculpture of all kinds was disallowed in Islamic mosques, which were decorated instead with geometric patterns and floral motifs, lovely lattice windows, and calligraphic inscriptions from the Koran. The art of the book was highly regarded as was the art of miniature painting. In the workshops of Akbar (r. 1556-1605) the greatest of the Mughal emperors, a new style of painting emerged from the combined efforts of Persian and Indian trained artists. Bringing together the elegance and precision, the patterns, and colors harmonies of Persian art with the greater freedom, boldness, and the emotional expressiveness of the Indian manuscript painting, the small paintings display the energy, fullness, and creativity of Akbar's mind.

Akbar's great grandson, Aurangzeb (r. 1658-1707), was more fundamentalist and conservative in his views and instituted strict separation of Hindu and Muslim, with more power being given to the latter. In this conservative environment the production of Islamic books illustrated with pictures in a more traditional Persian style was encouraged (see slide 19). At Aurangzeb's death the central authority of the empire began to wane. Artists moved to provincial capitals, painting for either Mughal or Hindu princes. The provincial Mughal paintings became more formalized and restrained as they dwell on the prestige and pleasures of secular court life (see slide 20). A new

vibrancy, on the other hand, is found in the paintings produced for the various Hindu rajas. The painting styles of different courts vary, but several schools share a delight in more brilliant color, flat backgrounds, large expressive figures, and a return to a repertoire of Hindu gods and stories (see slides 8 and 9).

SUMMARY

India was never fully unified until modern times. Even though the Maurya and Gupta dynasties, the Delhi Sultanate, and the Mughal empire, which all had their centers of power in the north, invaded south India, they failed to dominate the southern tip of Tamil Nadu and Kerala.

During periods of unity, various ideas and artistic styles were shared among states, building a cohesive body of knowledge, art, and culture that was shared at least at some level throughout the country. The Mauryan and Kushan periods were important for the spread of Buddhism. During the Gupta period more of India was brought under the influence of the central government. Hindu kings promoted the spread and unification of Hindu philosophy, practice and artistic imagery, without withdrawing support for the Buddhist community. It was a period of burgeoning temple building and cave temple excavation. Sculptural programs were explored and stylistic forms established.

Regionalism resurfaced during the post-Gupta and Medieval Hindu periods, from the 5th to the 14th centuries in the north and lasting later in the south. In the various areas local styles evolved from the Gupta model. The basic patterns of iconography remained fairly constant while additional forms and attributes were created. The human form was the essential vehicle for representation of god, but it could be modified by the addition of extra arms and faces, or by the inclusion of animal forms. Bodies are not realistically rendered but ideologically abstracted. Throughout India, sculptural compositions were essentially hierarchical, but from area to area, different gods were accorded central focus and the stylistic presentations were varied.

The art testifies to the transformative power of Hinduism and its essentially tolerant nature. Changing images reflect the religious growth and adaptability while the underlying consistency of form and iconography

demonstrates the grounding in an eternal Truth. The cross-fertilization and unification of ideas and images were fostered by the periods of empire and also by the role of the wandering ascetic, who spread religious ideas, sharing practices, beliefs, and interest in the forms of the deity. Under the umbrellas of the major gods, Vishnu and Shiva especially, lesser local ones were incorporated to create families of gods of like and complementary goals. Images that show these interrelationships are family groups, gods and their consorts, and gods on their vehicles attended by other helpful figures. Images of Vishnu's different incarnations (Varaha, Krishna, Rama, etc.) indicate the belief in God's desire and ability to assume whatever form will be most effective at a particular time.

Some of the social aspects of the united Indic culture included the caste structure, the importance of duty (*dharma*), and the belief in reincarnation. Because of its broad tolerance of the many paths, and the respect for the integrity of the individual worshipper, Hinduism was able to be the glue that has held people of different races and languages, living in physically disparate areas together. Most of what entered India remained and was transformed. Islam under Akbar was partially adapted to and partially adopted into Hinduism, but the marriage didn't last. Even so, for many centuries the two religions and their adherents lived side by side in peace.

Materials from

The Living Arts of India
Multimedia Instructional Kit

A Joint Project of the Smithsonian Institution
and the United Nations Children's Fund

Chapter II.
India, Land of Diversity

2.2 Exploring India's Diversity– Geography and Map Study

2.2(1) Classroom Activities

Objectives:
* To identify characteristics of the countries which make up South Asia
* To become familiar with the physical features of India by reading background information and by placing them on a map
* To become familiar with geographical terms by matching them with their descriptions
* To use a map and a written description to draw conclusions about the effects of the monsoons on India's climate
* To compare monsoon rainfall with local rainfall and draw inferences about the ways that rain effects life in India
* To compare how rainfall might effect life in six major cities of India
* To use a map and written description to begin to make some educated guesses about Indian agricultural crops
* To read and answer questions about Indian industries
* To read and match languages with the states in which they are spoken
* To research Indian words found in the English language

Subjects: Social Studies, Geography

Age Level: Sixth through twelfth grade

Materials:
* From the Teacher's Manual: 2.2(2) Classroom set of this workbook
* From the Kit: Two large maps of India
* Supplies: Pencils

What Is South Asia?

The area occupied by India, Afghanistan, Pakistan, Nepal, Bhutan, Bangladesh, and Sri Lanka is called South Asia or the Indian subcontinent. A high mountain zone forms the northern boundary of this subcontinent and separates it from the rest of Asia. South of this mountain wall is the largest alluvial plain on earth. Stretching further south is the plateau, or great peninsula area of India, flanked on the east and west by coastal plains. The Bay of Bengal lies to the east and the Arabian Sea to the west. A narrow strait separates Sri Lanka from the Indian subcontinent.

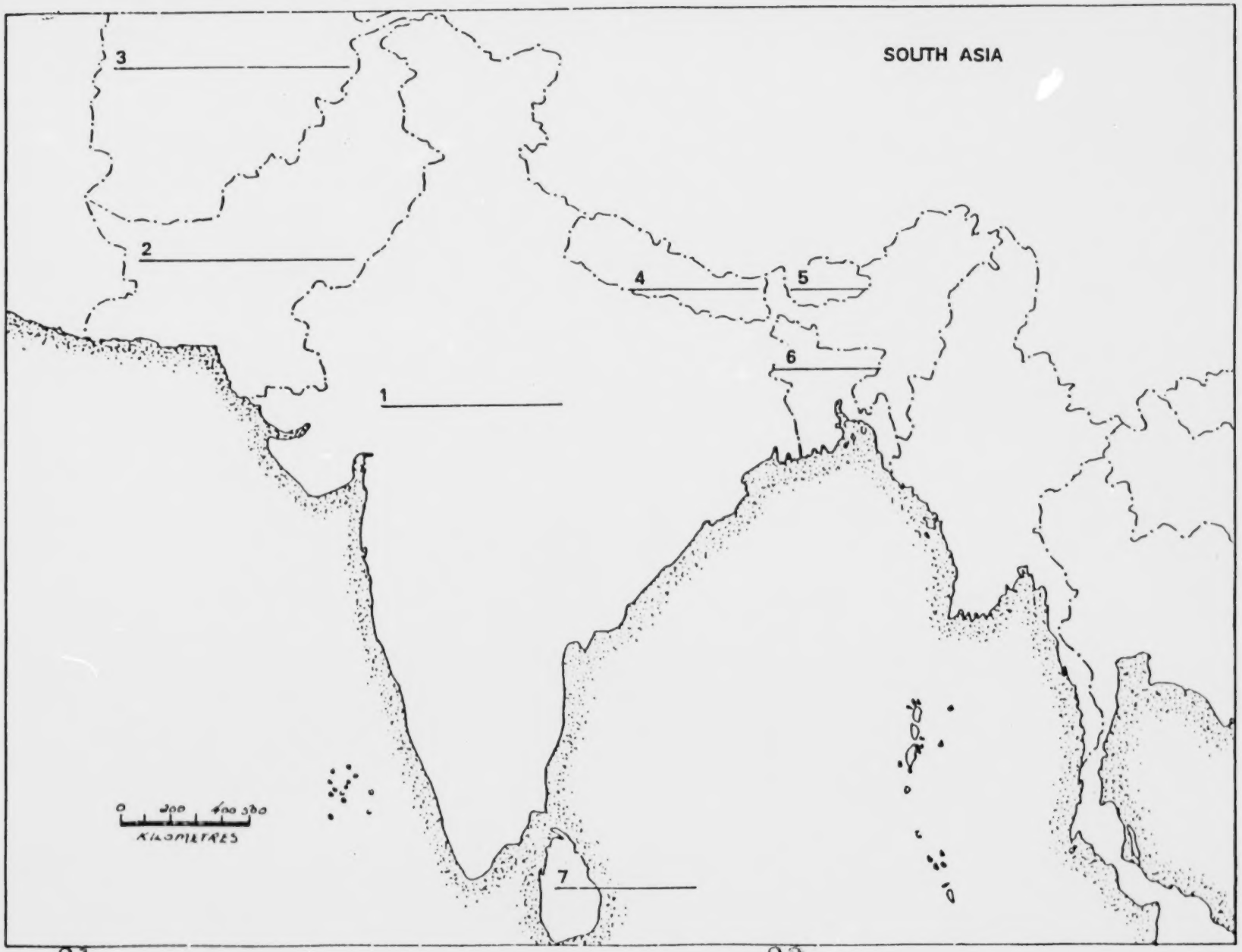
The Indian nation extends between latitudes 8.8' and 37.6' north and longitudes 68.7' and 19.2' east. It has a land frontier 15,200 km. (9,424 miles) long. It covers an area of 3,287,263 sq. km. (1,269,212 sq. miles) and accounts for 2.3 percent of the world's total land area. It is the seventh largest country in the world.

The Tropic of Cancer dissects India. The southern half of the country lies within the tropics, and the northern half is in the sub-tropics or the warm temperate zone.

Before moving any further into our investigation of the country of India itself we are going to look at it in relationship to its neighboring countries. On the following two pages are a map of South Asia and a chart that accompanies it. Using the map, a globe, and perhaps an atlas or encyclopedia, try to fill out the information on the chart about the countries in South Asia. The countries on the map are numbered and correspond to the numbered rows on the chart.

80

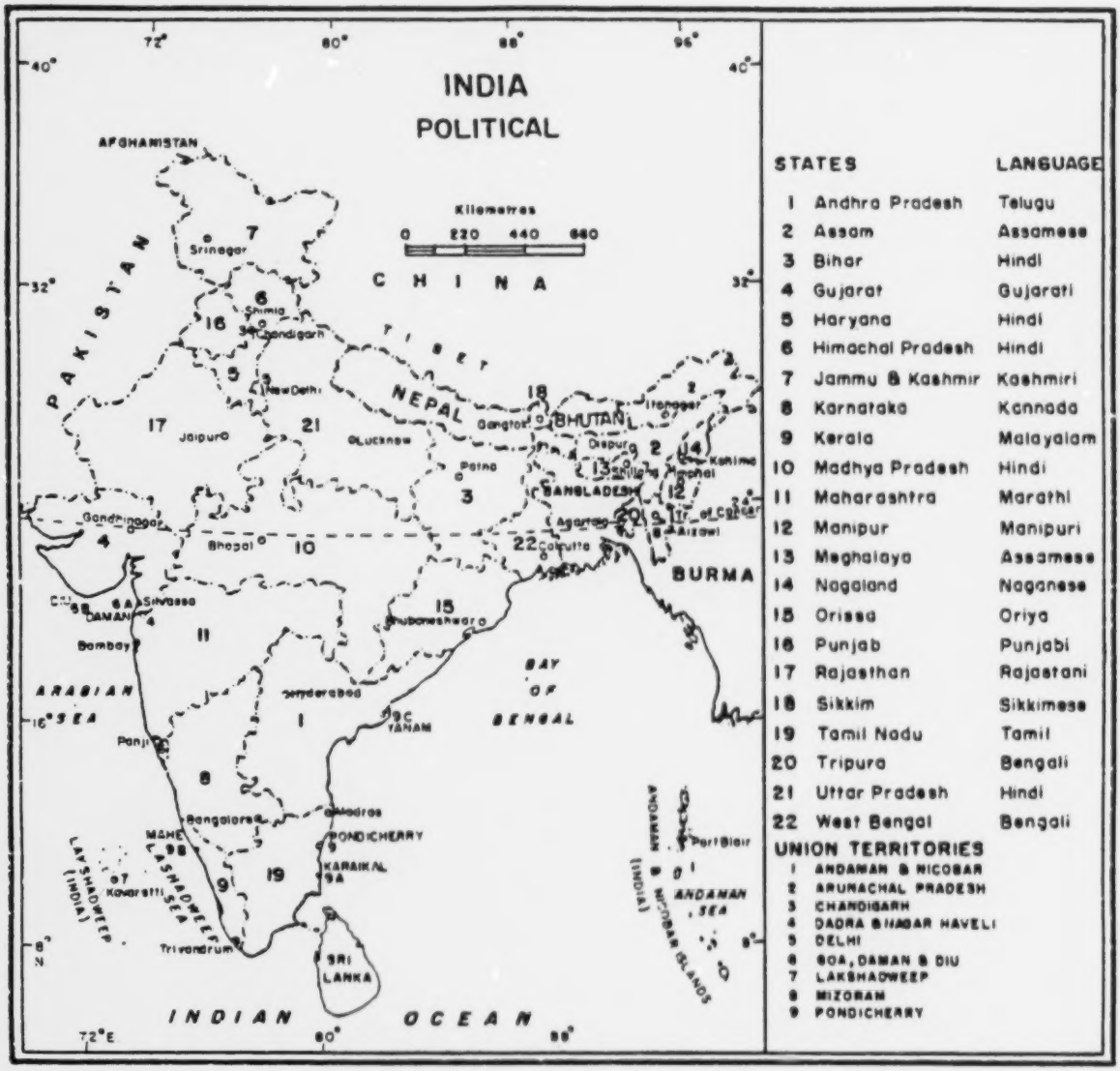
COUNTRY	CAPITAL	LARGEST CITIES	MAJOR LANGUAGES SPOKEN	MAJOR RELIGION(S)	CURRENCY	OTHER COMMENTS


SOUTH ASIA
1
2
3
4
5
6
7
0 200 400 600
KILOMETRES
21
22

Locating the Indian States and Capital Cities

On the map below the Indian states are numbered and their capital cities are identified by name. In the key to the right are listed the names and major languages of the Indian states. On the blank map facing this page fill in the names of the states and their capitals in the appropriate places.

INDIAN STATES AND CAPITAL CITIES

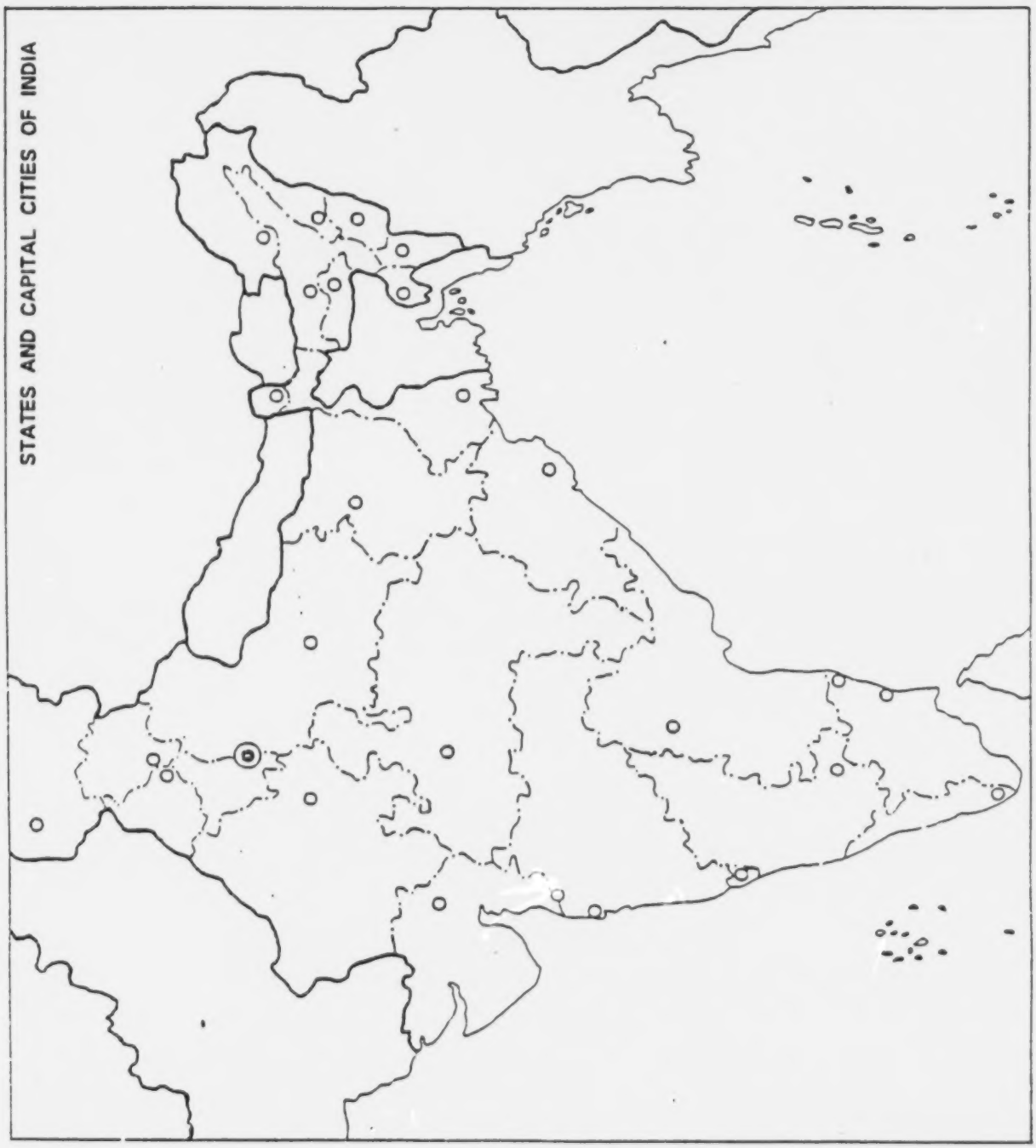


STATES		LANGUAGE
1	Andhra Pradesh	Telugu
2	Assam	Assamese
3	Bihar	Hindi
4	Gujarat	Gujarati
5	Haryana	Hindi
6	Himachal Pradesh	Hindi
7	Jammu & Kashmir	Kashmiri
8	Karnataka	Kannada
9	Kerala	Malayalam
10	Madhya Pradesh	Hindi
11	Maharashtra	Marathi
12	Manipur	Manipuri
13	Meghalaya	Assamese
14	Nagaland	Naganese
15	Orissa	Oriya
16	Punjab	Punjabi
17	Rajasthan	Rajastani
18	Sikkim	Sikkimese
19	Tamil Nadu	Tamil
20	Tripura	Bengali
21	Uttar Pradesh	Hindi
22	West Bengal	Bengali

UNION TERRITORIES

1 ANDAMAN & NICOBAR
2 ARUNACHAL PRADESH
3 CHANDIGARH
4 DADRA & NAGAR HAVELI
5 DELHI
6 GOA, DAMAN & DIU
7 LAKSHADWEEP
8 MIZORAM
9 PONDICHERRY

BEST COPY AVAILABLE


STATES AND CAPITAL CITIES OF INDIA

2.2(2) India: A Geography Workbook

THE FACE OF INDIA: A look at the physical features

Within the country of India one finds an incredibly diverse geographical setting including everything from deserts to swamplands, from evergreen forests to grasslands, and from mountains to coastal areas. The physical features and climate not only create a beautiful landscape but also greatly effect the Indian society. How people live, where they live, what they wear, what they eat, what they believe, and what they produce is often directly related to their surroundings. In the following sections we will be examining the physical features of India and how they effect the people who live there.

In this first section, as you read about the physical features of India, you are going to be preparing a physical map of the country. There are five sections in the reading: the Great Mountains, the Northern Plain, the Indian Desert, the Peninsular Plateau, and the Coastal Plains. After reading each section locate the areas which were discussed and color them in on the map below. Use the key which is located on the map and color the boxes to correspond with the colors you use on the map.

THE GREAT MOUNTAINS

The high mountain zone that forms India's northern boundry stretches from Kashmir to Assam. This unbroken mountain chain consists of many spectacular ranges. From the west to the east they are the Hindu Kush and Karakoram Range, Himalayas, Jaintia, Khasi, and Naga Hills.

The Himalayas proper are the source for the major river systems of the northern subcontinent which include the Indus, Ganges, Jamuna and Brahmaputra. These mountains form a continuous ridge of ice and snow and contain the largest glaciers on earth outside the polar region. There are no good natural routes through this physical barrier.

The Himadri, or the Greater Himalayas, average 7,000 meters (22,965 feet) in height, are permanently ice bound, and include the world's highest mountains - Everest, Kunchenjunga, Naga Parbat, Nanda Devi, and Daulagiri.

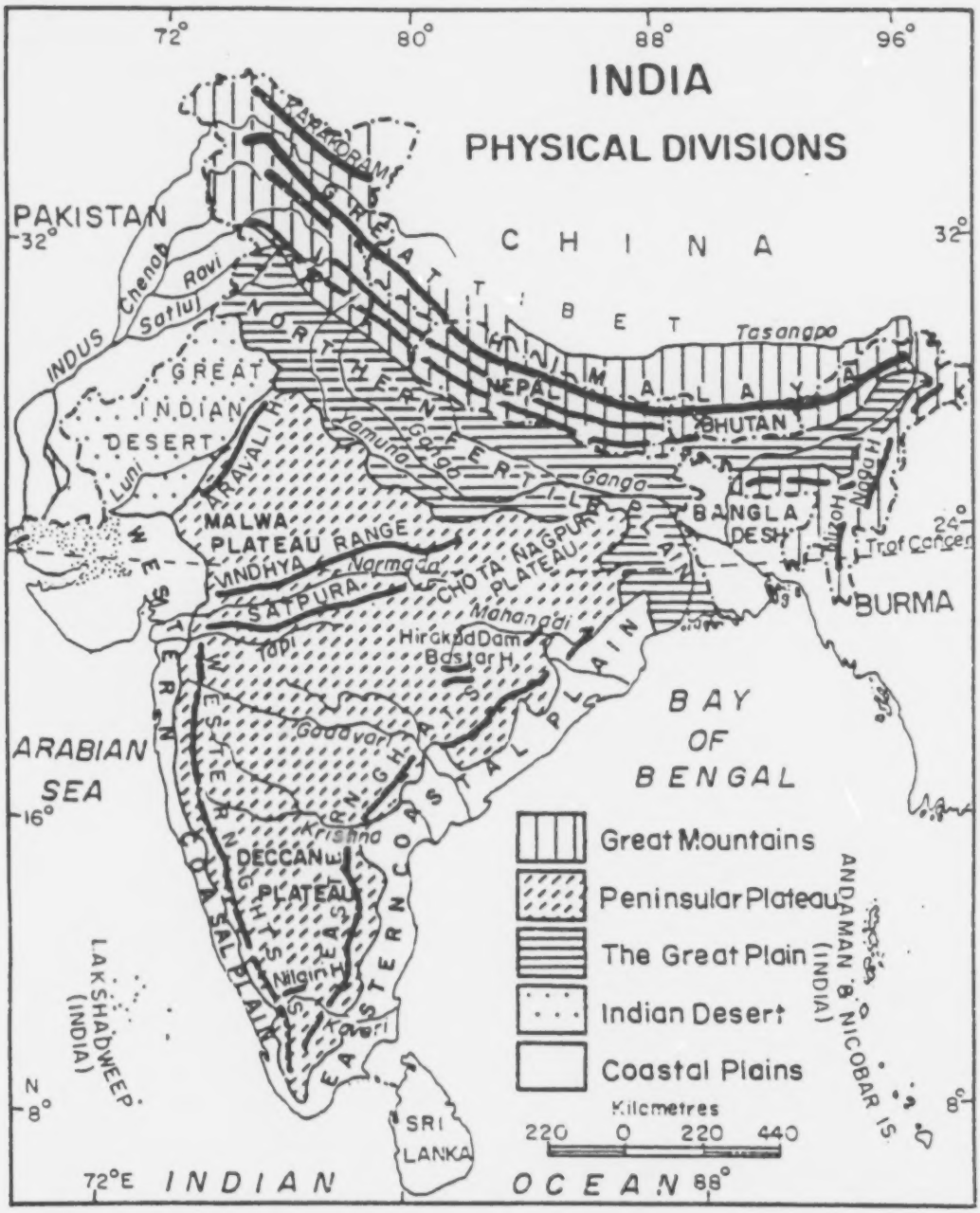
South of the Himadri are the Himachal, or Lesser Himalayas, with an average height of 5,000 meters (16,404 feet). Their scenic beauty and cool, pure air make this middle range a favorite with tourists.

The Siwalik Mountains which extend along the southern face of the Himalayas are much older than the Himalayas and are now eroded to less than 1,200 meters (3,936 feet). The foothills are a swampy "terrai" region of tall grass and reeds.

The Himalayas are the newest mountain range on earth, and represent a tremendous physical and climatic barrier. They prevent the cold, dry winds of the Tibetan Plateau from crossing into India. At the same time their lofty heights compel the precious rain-bearing monsoon wind to shed its moisture on the Indian side. Thus India is much warmer in the summer months and wetter in the rainy season than it would be were there no mountain barrier.

The Himalayan snowfields are the source of many large perennial rivers which provide water for irrigation throughout the year. They are the storehouses of India's water

BEST COPY AVAILABLE



BEST COPY AVAILABLE

resources. The silt and alluvium brought down by these rivers have made the northern plain a rich and productive area.

THE NORTHERN PLAIN

South of the Himalayas is the Indo-Gangetic Plain. It is nearly 2,400 km. (1,488 miles) long and is formed by the basins of the three great river systems - the Indus, the Ganges (Ganga), and the Brahmaputra. The Indus flows through the Punjab and drains into the Arabian sea. The Ganges, the most important river in India, flows from the west into the Bay of Bengal. The Brahmaputra flows through Assam and Bangladesh, from the east, joining the Ganges before reaching the Arabian Sea.

The Indo-Gangetic Plain is so level that only the direction of the river flow indicates which way it slopes. The land is almost completely cleared for farming and is one of the most fertile agricultural areas on earth. It is one of the most densely populated and contains many of India's major cities including her present capital, New Delhi.

THE INDIAN DESERT

The Thar Desert lies southwest of the Indo-Gangetic Plain. It begins at the southern edge of the Punjab and continues through northwestern Rajasthan southward to the Aravali Range. It is 500 km. (310 miles) long and varies from 100 to 300 km. (62 to 186 miles) in width. This desert is fairly flat, averages 15 cm. (6 inches) of rain a year or less, and has some shallow salt lakes during the rainy season. The Luni is the only large river in this arid plain and is almost dry in years of low rainfall.

THE PENINSULAR PLATEAU

South of the Indo-Gangetic Plain is the Peninsular Plateau, a tilted tableland of low, rolling hills, great river valleys, and peripheral uplands and escarpments. This plateau covers the largest part of India, occupying 700,000 sq. km. (270,270 sq. miles).

The central area of the plateau has rich black soil which retains water, in other regions where this soil does not occur, water is a perpetual problem and much of the area remains a dry unproductive scrubland. The rest of the plateau, however, is highly productive and also contains much of India's mineral wealth.

The southern part of the plateau is known as the Deccan Peninsula. It dips eastward, declining in elevation and containing river systems that flow hundreds of miles across the peninsula. These rivers form fertile deltas when they reach the Bay of Bengal.

THE WESTERN AND EASTERN GHATS

The Western and Eastern Ghats rise abruptly on either side of the Deccan Peninsula. The Western Ghats extend from the Tapti River to Kanniyakumari (Cape Comorin). In the far south they widen into the higher Nilgiri, Cardamom, and Poormundi Hills. They are a great barrier to rainfall and transportation. The Eastern Ghats stretch from the Ganga basin 500 km. (310 miles) to the southern Nilgiri Hills. Beyond these ghats lie the narrow coastal plains which border the Arabian Sea and the Bay of Bengal.

THE COASTAL PLAINS

The Western Coastal Plain is very narrow, generally less than 65 km. (40.3 miles) wide and stretches from the Rann of Kutch (Kachchh) in the Gujarat to Kanniyakumari (Cape Comorin) at the southern tip of India.

The Eastern Coastal Plain is much drier and wider than the Western; in the south in Tamil Nadu it is over 150 km. (93 miles) wide.

GEOGRAPHY TALK: Matching the terms with their meanings

Below is a list of fifteen geographical terms that are used in the description of the physical features of India along with definitions of each. After reading the definitions, match the correct term with the definition and write the word in the space provided. You will probably have to consult various sources, such as the text which accompanied this section, a dictionary, or an encyclopedia to find some of the answers.

Alluvium	Ghats	Range
Basin	Glaciers	Salt Lakes
Desert	Monsoon	Scrubland
Escarpments	Perennial River	Silt
Foothills	Plateau	Slopes

1. An extremely dry region with little vegetation, often partially covered by sand

2. Formed either in very high mountains or in the polar regions, these masses of ice move, pushing rocks and eroding land

3. Two mountain ranges that run along the southeast and southwest coasts of India

4. An area of land which is elevated but level or almost level

5. A cliff or steep slope that separates two level or gently sloping areas of land

6. Sand, clay, gravel, or other similar materials which are carried by running water and then deposited, especially in areas where the flow of water slows down

7. A tract of land that is drained by a river

8. Hilly region that is drained by a river

9. A periodic wind that blows in the Indian Ocean and in southern Asia

10. A river that flows all year

11. A series of mountain peaks

12. An inland body of saline water that is not connected to the ocean

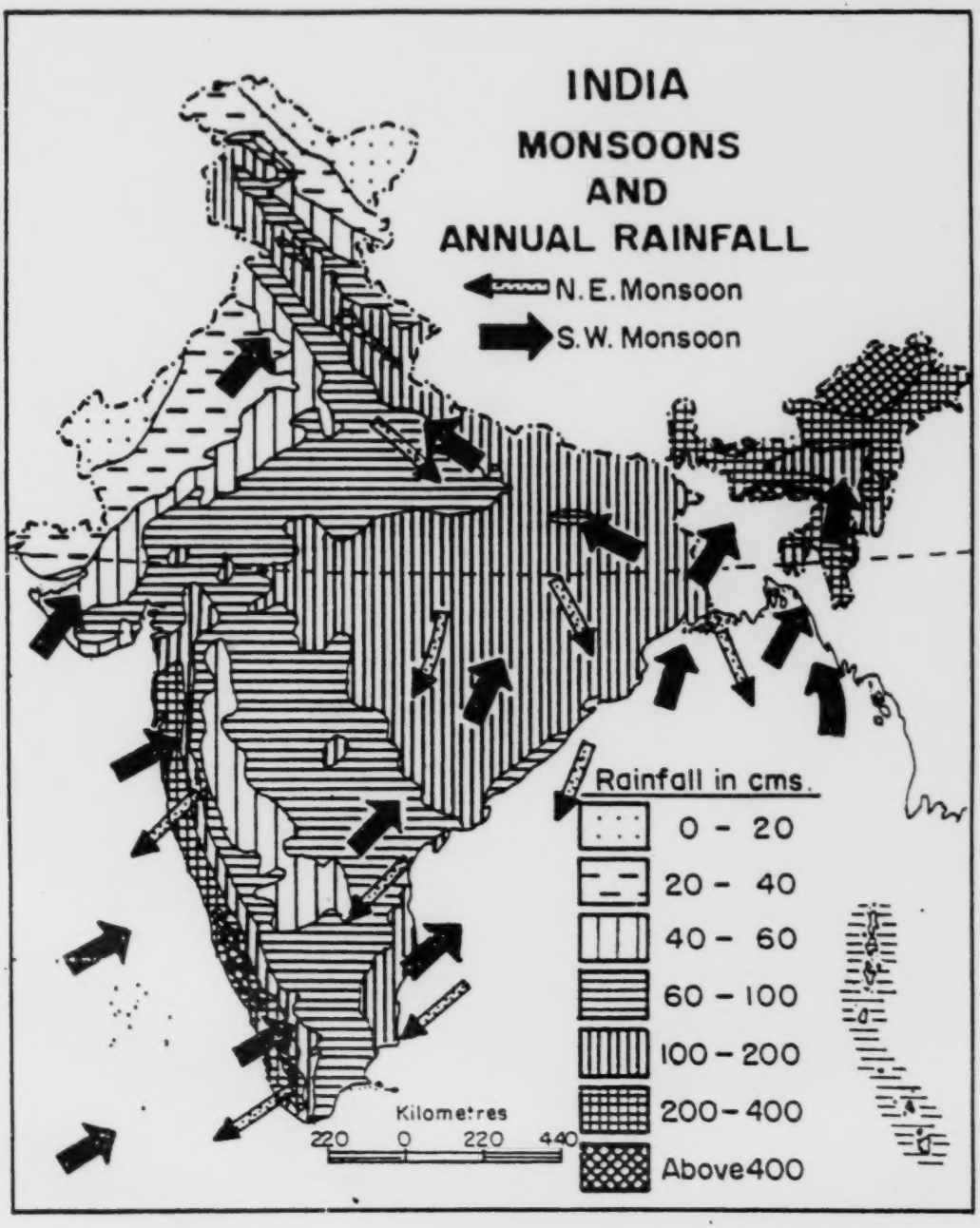
13. Composed of very tiny pieces of rock and minerals which are finer than sand particles

14. Natural inclines of the land

15. Land thickly covered with dwarfed trees and shrubs

CLIMATE OF INDIA

Like the physical features of India, its climate is equally as diverse; ranging from tropical to arctic climates and from areas where rainfall is less than six centimeters to those receiving over four hundred centimeters. Below is a map showing the monsoon winds and annual rainfall. There is a section about the climate of India on the following page. First look at the map and then read about the climate of India.



After reading about the climate find the map of physical features which is located in the preceding section. Using the physical feature map along with the map of monsoons and annual rainfall, compare the two and try and match the regions on one map with those of the other. For example, look at how the mountainous areas which are illustrated on the physical map compare with the same regions on the monsoon and rainfall map. Or look to see if there seems to be any relation between the mountains and the monsoon winds. Asking similar questions, examine the two maps and try to draw five conclusions.

1.

2.

3.

4.

5.

CLIMATE OF INDIA

Though India is often referred to as a tropical country, half of it lies in the tropics and half in the North Temperate Zone. Although the peninsula has a tropical climate, north of the peninsula the climate may vary from humid subtropical in the lowlands to semi-arid scrubland and desert in the western region. The northern highlands range from subtropical to dry Arctic conditions depending upon altitude.

There is some unity in climatic conditions, however, due to the moderating influence of the Himalayas and the monsoon - a seasonal wind which brings moisture from the southwest at one time of the year, and aridity from the north at another. Using the monsoon as a convenient base, the year can be divided into three seasons:

1. The hot season from February to mid-June
2. The rainy season from mid-June to mid-October
3. The cold season from mid-October to February

The Hot Season

During this season the sun moves northward, and there is a rapid shift of the great heat belt from south to north. In March the highest day temperatures are in the Deccan Plateau. By April they are in Madhya Pradesh, and by the end of May they have moved into northwestern India.

In the north, dry scorching winds known as "loo" can cause heat stroke that may prove fatal. All over the country wells dry up, and rivers shrink to small streams.

The Rainy Season

The monsoon is a seasonal rain-bearing wind that shifts direction during the year. The southwest monsoon blowing northeastward across the Indian Ocean and the Bay of Bengal brings heavy rains and heralds its arrival with intense cyclonic activity accompanied by thunder and lightning of the type experienced only in equatorial regions.

The immediate effect of the rains is to drastically lower the temperature. However, there is relief only as long as it rains, because the relative humidity is quite high.

For farmers who are dependent on a single growing season, the monsoon can bring agricultural success or disaster. Slight variations in direction or time of arrival and departure of the monsoon can cause floods and drought at the same time in different parts of India. India's economy depends on the success or failure of the monsoon.

The Cold Season

The cold season occurs when the monsoon wind shifts from the southwest to the northeast, bringing with it cool dry air to most of India. The days are warm, the nights cold, and frost occurs in some areas.

The rainfall from the northeast monsoon amounts to 15 percent of the annual rainfall but is of great economic importance. It enables the north to harvest wheat and barley, and the south to reap a second crop of rice.

These seasonal rhythms control the Indian landscape, agrarian activity, and the life of the people of India.

ANNUAL RAINFALL: How much is that?

Sometimes it is difficult to see a number such as annual rainfall for some distant land and have it mean anything. We know it means that on an average, over the period of one year there is a certain amount of rain, but in itself that does not really tell us very much. One way to help understand something like annual rainfall in India is to relate it to something that is familiar to us. To do this we will look at the amount of rain that you receive annually in your area.

Use an atlas, a map that shows precipitation, or another source of reference to find out the average annual rainfall in your area. Make sure to note how it is measured. Is it in inches or centimeters? If it is in inches, you should convert it to centimeters so you will be able to compare it to the rainfall map of India. All you have to do is substitute the number of inches for the word inches in the math equation below, multiply it by 2.54, and then you will have the amount in centimeters.

_____ x 2.54 = _____ centimeters
(INCHES)

Annual rainfall in _____ is _____ centimeters
(your city)

Now think about how rain or lack of rain effects your life or the lives of other people in your area. What happens because of the rain or because of the lack of rain? How does this effect the lives of people where you live? In the space below write five ways that rain effects life in the area where you live.

1.

2.

3.

4.

5.

FROM SHOWERS TO FLOODS: A difference in wording

By looking at the amount of rain you get each year in your area, you can start to better

understand annual rainfall in other areas. It is important, however, to be careful when looking at something such as annual rainfall, for the numbers alone may be somewhat misleading.

For example, it is often said that 'heavy rains' fall on India during the monsoon season. The statement would carry more meaning if it were pointed out, for instance, that Allahabad, a city in the Ganges Valley, and New York City both receive an average of forty inches of rain annually with the significant difference that New York city gets from two to four inches of precipitation monthly whereas Allahabad is hit by some thirty-seven inches within the months of June to October. The description of rainfall in 'annual' amounts makes sense only when the downfall comes in relatively equal inches per month. *

After reading this passage go back to the question that was asked in the preceding activity. How does rain in the area you live effect your life or the lives of other people? Think of what would happen if all the precipitation (keep in mind that precipitation includes both rain and snow) you receive during the year came between June and October. In the space below write a short story about what you think would occur if all of next year's rain came in the next five months.

* Taken from *Learning About Peoples and Cultures*. Seymour Fersh, ed. McDougal, Littell and Company. Evanston, Illinois, 1974.

Chapter III.
India in Transition

3.1 Exploring Change in India– History and Map Study

3.1(1) Classroom Activities

Objectives: Section One
* To locate the Indus Valley Civilization on a global map
* To compare the Indus Valley site to the other three major early civilizations
* To trace the routes of the early Vedic peoples entering the subcontinent of India
* To cite the origins of Hinduism
* To discuss the reason for the downfall of the early Vedic states and the rise of the Gupta Reign
* To compare the rise of the Mauryan Empire to the Gupta Reign
* To discuss the significance of the Mughal Era
* To relate the importance of the era of Western European trade on the fate of India
* To outline the Indian road to independence

Subjects: Social Studies, History, Geography

Age Level: Sixth through twelfth grade

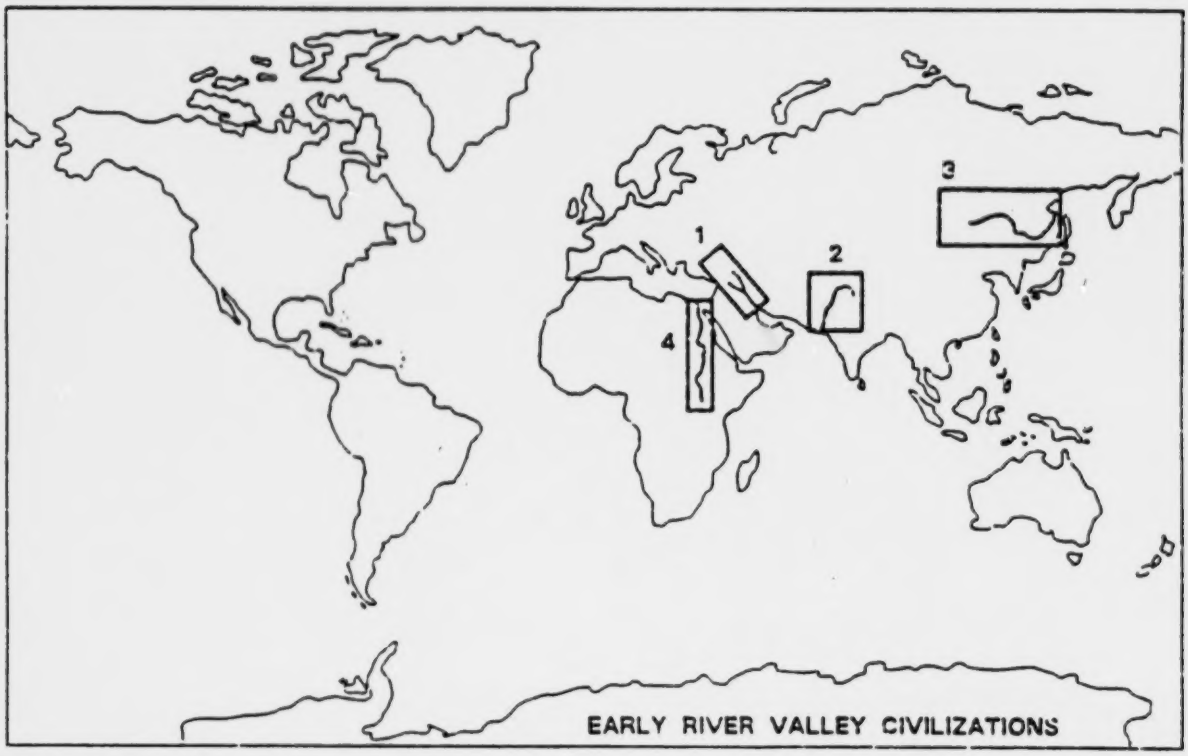
Materials:
* From the Teacher's Manual: 3.1(2) Classroom set of this workbook
From Supplemental Manual, "The Mughal Court - Lessons in Conquest and Art": Section One - The Babur Nama

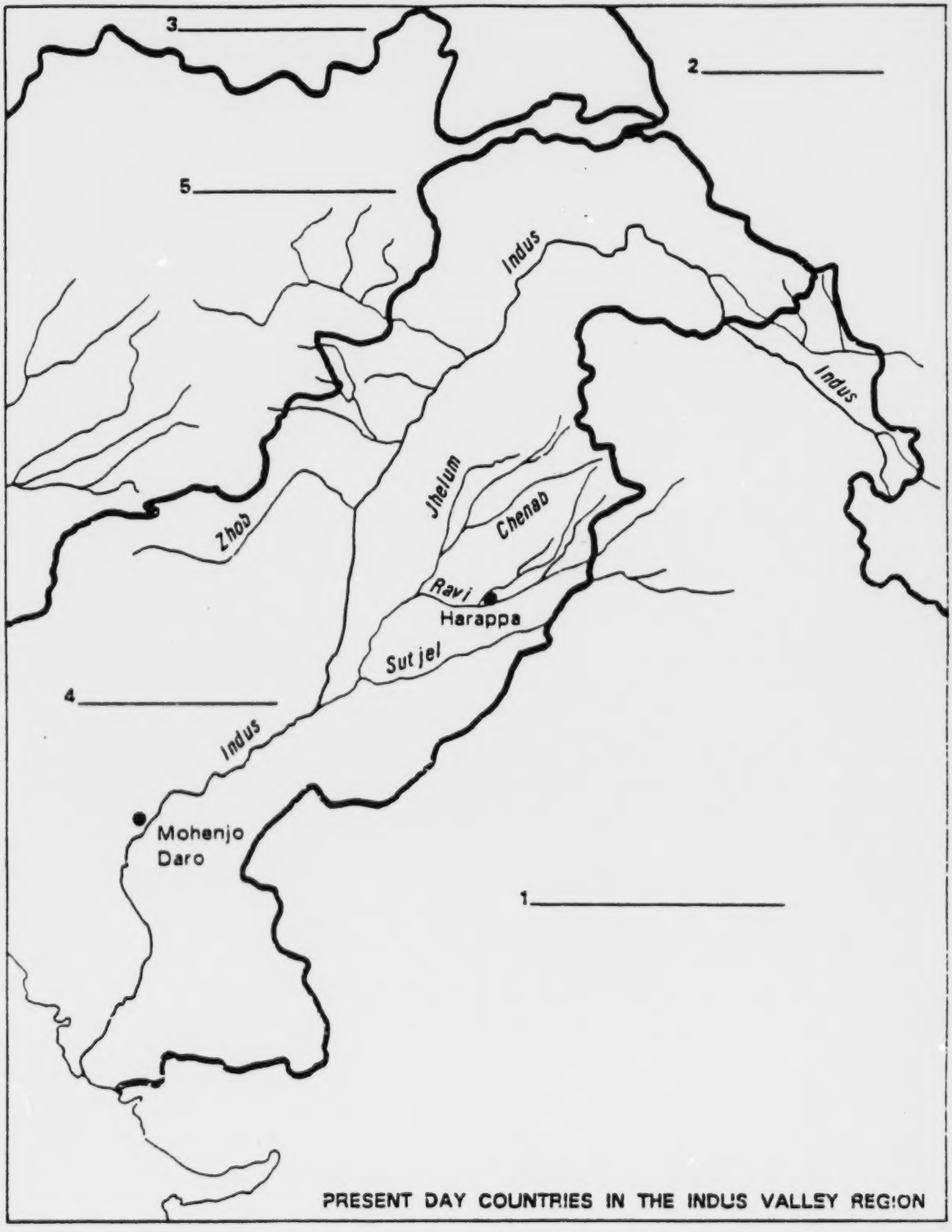
BEST COPY AVAILABLE

Mapping Four Key Early Civilizations

The map below indicates the four regions of early major civilizations. Carefully read each of the following descriptions and find each region on the map.

CIVILIZATION DESCRIPTION	REGION ON THE MAP
EGYPTIAN CIVILIZATION Adjacent to the Red Sea, located along the Nile Valley in the northern region of the continent of Africa	
MESOPOTAMIAN CIVILIZATION Centered between the Tigris and Euphrates Rivers and between the Mediterranean Sea and the Persian Gulf	
INDUS CIVILIZATION Located along the Indus River Valley in the northwestern region of South Asia to the southwest Gujarat Peninsula	
CHINESE CIVILIZATION Located in the Yellow River Valley in the easternmost part of Asia	





PRESENT DAY COUNTRIES IN THE INDUS VALLEY REGION

126

Harappa and Mohenjo Daro: Centers of the Indus Valley Civilization

No one is certain of the actual extent of the Indus Valley Civilization; however, most people agree that the major concentration of that civilization was centered along the southwest portion of the Indus River and a now dried up river in the north. Therefore, the major part of the civilization was located in present day India and Pakistan. The actual Indus Valley includes all the land that runs along the Indus River, beginning at the river's origin in western China, continuing west through the Himalayan Mountains, and then moving south where the river flows into the Arabian Sea.

The people of the early Indus Valley Civilization were extremely dependent on the Indus River for their survival. Since almost all of the Indus Valley is located in the most arid region of the South Asian subcontinent, that water is essential for irrigation and survival even today.

The Indus Valley Civilization, with its two capitals, Harappa and Mohenjo Daro, had spread one thousand miles along the valley three thousand years before the birth of Christ. People lived in well-planned cities. Two story brick houses, public bathrooms with running water, and grain storage silos were common features of the civilization. There is evidence that these people had a centralized government, highly skilled craftsmen, and a system of writing. The Harappa area was agricultural as well as commercial. Lothal in western India was a major port. Commercial contacts were maintained with southern India and the Near East for many centuries. Around 1500 B.C. the Indus Civilization began to fade. It is speculated that this might have been due to foreign attacks, but more evidence points to poor farming methods.

Identifying Present Day Countries of the Indus Valley Region

Below are descriptions of the countries that lie within the Indus Valley. It is important to note that the Indus Civilization extended hundreds of miles on either side of the Indus River and its tributaries. Read each description and write the name of the present day country you think it describes in the numbered space provided on the adjoining map.

1. Located in the subcontinent of Asia, this country gained its independence from Great Britain in 1947. It's official language is Hindi, but there are over seven hundred languages spoken here.

2. With over one billion people, this is the most populous country in the world. It contains an area in which one of the first four civilizations was concentrated.

3. This country has many states among which are Georgia, Latvia, and the Ukraine. It is the largest in the world, covering one-sixth of the earth's land area.

4. The major concentration of the Indus Civilization existed in this country along the Indus River. The country was formed in 1947 when India gained its independence from Great Britain and was partitioned into two separate countries.

5. This country has been in revolution since 1978. In 1980, President Carter called for the United States to boycott the Olympics in Moscow to protest the Soviet Union's involvement here.

THE VEDIC INDO-EUROPEANS ARRIVE

The Foundation of Hinduism

Around 1500 B.C., just about the time that the Indus Civilization began to break up into small regional societies of people, a new group moved into the northern region of India. These semi-nomadic people were predominantly herdsmen who practiced the Vedic religion and spoke Indo-European languages. In the north these intruders came along the Hindu Kush and then through the Khyber Pass; in the south they made their way through the Bolan Pass. Although warlike in character, these people gradually settled in farming communities along the Indus and Ganges Rivers. Eventually their culture merged with the indigenous peoples.

With the Vedic wanderers came a new language which later developed into classical Sanskrit, the fundamental roots of Hinduism, and the creation of a social system that has dominated Indian society for centuries. This social structure consisted of three broad categories of people who were basically divided by occupation. The *Kshatriya* who were the rulers and warriors comprised one group. The *Brahmans* who were the priests of the communities constituted a second class; and the third group, the *Vaishya*, were the tradespeople and farmers of the society. Later, a fourth group of people were added. These were the laborers, who became known as the *Shudra*.

What may appear to be an unnecessary division of people, or at the very least a complex stratification of individuals, was a social system that grew out of Vedic religious belief. The Vedic view of the world was originally conveyed through oral teachings which later became known as the "Vedas." Composed of verses, and memorized by the Brahmans, the Vedas defined a religious philosophy that spoke of the people's relationships to the elements of the universe: "earth, sun, sky, fire, and water" and their tribulations of war and concern over cattle and farms. As the years passed, the ceremonies that paid homage to the gods evolved. The Brahmans became the officiators at these rituals that evoked the gods to grant continued prosperity and many sons. At outdoor altars, common people made offerings of grains, butter, and curds; practices that are still prominent in Hinduism, the present day Indian religion.

Some twelve hundred years after these warlike peoples arrived in India, two monumental literary epics were formally composed. These classics, the *Mahabharata* and the *Ramayana*, most probably were written over a period of hundreds of years and have their roots in Vedic oral tradition.

MAPPING THE INDUS VALLEY CIVILIZATION

Part One: Zeroing in on Indus Settlements and Trade Routes

The map on the adjoining page shows the mountains and river systems of the northern subcontinent clearly indicating the magnificent presence of the Himalayan chain as it crowns India. As striking as these mountains appear, also striking are the vast plains that stretch along the Indus and Ganges Valleys as these rivers and their tributaries flow into the Arabian Sea and the Bay of Bengal.

On this map you will be working on two tasks: 1) to label some primary locations of the Indus Valley Civilization and 2) to trace trade routes which were important in connecting the subcontinent with Central Asia and Iran and along which the Vedic tradesmen made their way. Follow the directions carefully. After finishing the mapwork, check it with the map of the Indus Civilization in this section and the two large maps from the Kit.

Note that the map of the Indus Civilization represents an earlier geological period. the Sindhu Nadi (Indus River) flows along a slightly different course, paralleled by the Nara Nadi, which is now dried up. Kutch at that time was an island instead of a peninsula.

1. The Indus is the largest river emptying into the Arabian Sea. Label the Indus. Follow the Indus northward to where it meets its eastern tributaries. Directly in the middle, between the sea and these tributaries, on the west side of the Indus is the one of the large urban centers of the Indus Civilization, Mohenjo Daro. Find the dot at this location and label Mohenjo Daro.

2. From the point where the Indus joins with its four eastern tributaries it forms an arc above them. The Karakoram Range of mountains caps the northern arc of the Indus. Label the Karakoram Range.

3. Directly west of the Karakoram Range is a mountainous area known as Hindu Kush. Label Hindu Kush.

4. Now look at the four eastern tributaries which flow into the Indus River. The tributary directly to the east of the Indus is the Jhelum River, east of the Jhelum is the Chenab, and east of the Chenab is the Ravi. Furthest to the east from the Indus is the Satluj. Label these four river/tributaries of the Indus River.

5. With your finger, trace the Ravi River from north to south. Starting from its point of origin in the mountains, travel southward two-thirds of the distance to the Jhelum. Here, on the eastern shore, is Harappa, another Indus Valley urban center. Look for the dot at this location and label Harappa. West of Harappa where the Ravi meets the combined streams of the Jhelum and Chenab is Jalilpur. Label Jalilpur.

6. To the east of the Sutlej is the Yamuna River; and parallel to the Yamuna, the Ganges flows in a southeasterly direction. Label these rivers. Between them is the easternmost site of Indus Civilization. Underline the dot which indicates this site.

7. The Zhob and Kabul rivers flow into the Indus from the west. The Zhob is the southernmost. Label these two rivers. Rahman Dheri is an Indus site located in the fork of the Zhob and the Indus. Label Rahman Dheri. Sarai Khola is located just east of the fork of the Kabul and the Indus. Label Sarai Khola.

8. Directly to the west and north of the Zhob you will find another major river with

its tributaries. This is the Helmand. At the point at which it meets its tributaries it dips southwest before it travels north again. Label the Helmand.

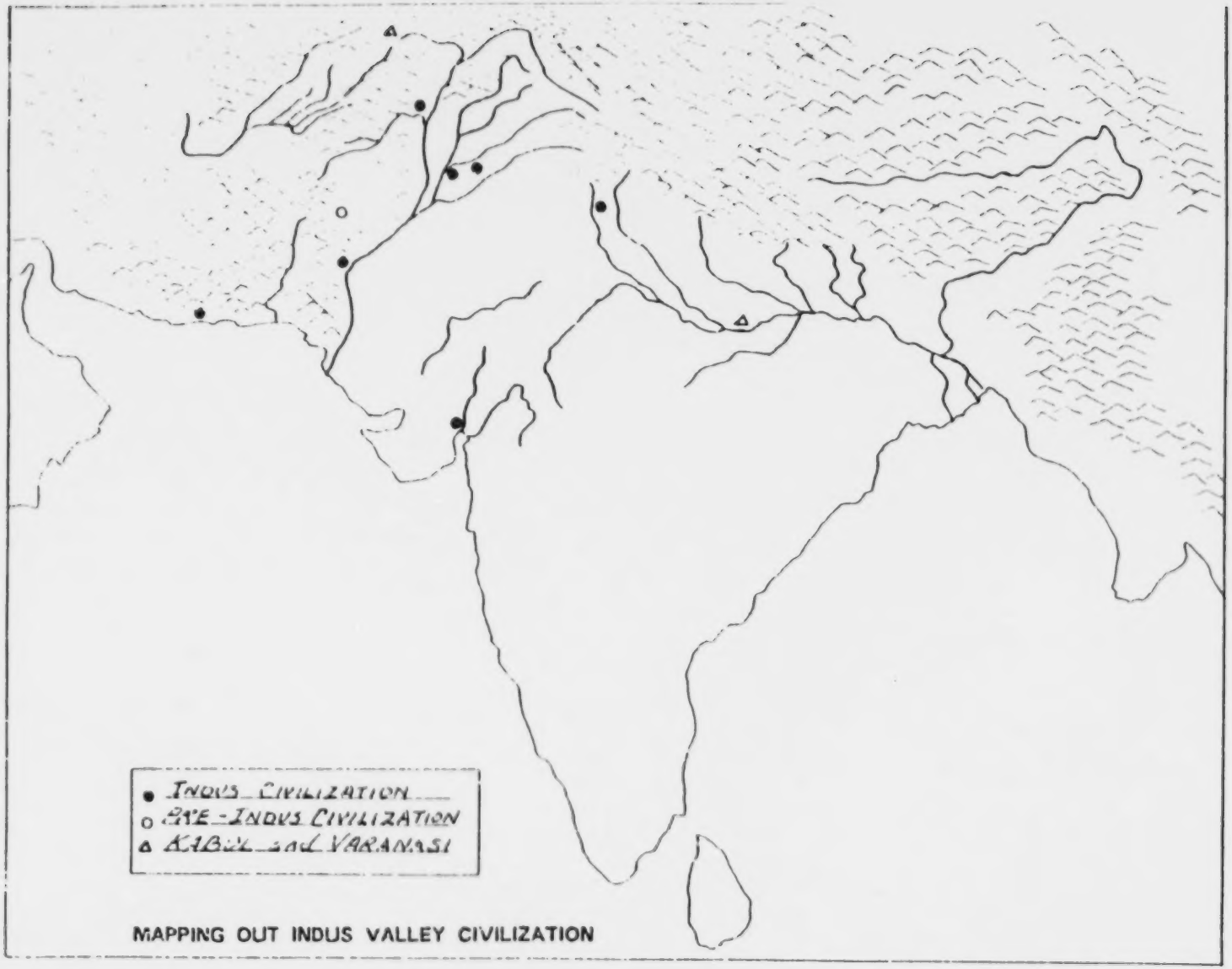
9. At the southernmost point of the Helmand draw a line directly south to the coast of the Arabian Sea to locate the westernmost site of the Indus Civilization. Label it Sutkagen Dor.

10. At the easternmost point of the east/west flowing section of the Helmand, draw a line southeastward through the mountain pass leading to Mohenjo Daro and the Indus River. This is the Bolan Pass. It was the major southern route for traders and nomads on their way to the South Asian subcontinent. Label the Bolan Pass.

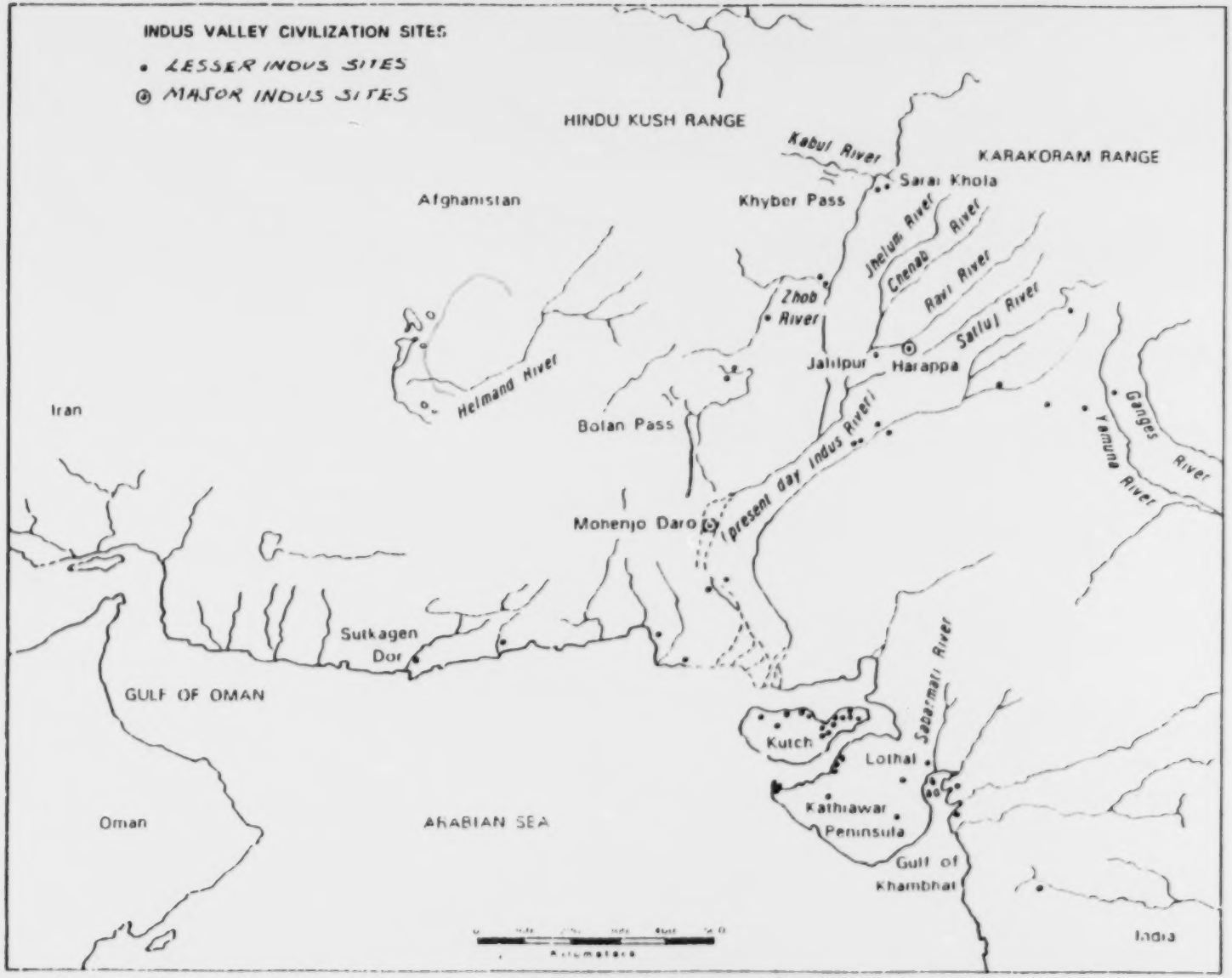
11. Mehrgarh is an ancient site which preceeds the Indus Civilization. It is just southwest of the Bolan Pass. Mehrgarh is indicated by a circle instead of a dot. Label Mehrgarh.

12. Locate the delta of the Indus River on the Arabian Sea. The bulge of land directly below the delta is the Kutch (Kachchh) Peninsula. Directly below Kutch, looking like an upsidedown head of an eagle, is the Kathiawar Peninsula. The Sabarmati River empties into the Gulf of Khambhat at the back of the eagle's neck. This was once the location of Lotnal, the main port of the Indus Civilization. Label the Kutch and Kathiawar peninsulas, the Sabarmati River, the Gulf of Khambhat, and the port of Lothal.

You have now labeled some major sites of the Indus Valley Civilization. Box these sites in by drawing a line enclosing these eastern, western, southern, and northern sites.



MAPPING OUT INDUS VALLEY CIVILIZATION



Map Kennyer, Jonathan Mark *Shell Working Industries of the Indus Civilization: an Archaeological and Ethnographic Perspective* Ph.D., University of California, Berkeley

BEST COPY AVAILABLE

Part Two: Following the Vedic Peoples

1. To the east of the Indus is another major complex of rivers. Flowing from the north, the easternmost river is the Yamuna, then comes the Ganges (Ganga), flowing eastward and southward into the Bay of Bengal. Label the Bay of Bengal. Just below the point where the Yamuna joins the Ganges is the Indian sacred city of Varanasi (Benares). Label Varanasi. Observe how the land opens out across the north of India, uninterrupted by mountains, from the lower Indus basin as far as Varanasi and farther. Draw a line leading from Harappa eastward and down the Ganges River Valley. This later became a route for trade and settlement.

2. Find the Kabul River. Kabul, the present day capital of Afghanistan, is on its northern bank. Label Kabul. The Kabul River and the Khyber Pass cut by the river through that mountainous area formed the major northern trade route into India. Color the length of the Kabul River.

3. Draw a line extending from the Kabul River down the Indus to its delta and south along the coast to Lothal. This was an important southern trade route.

4. Now indicate in the lower left hand corner of the map the meaning of the dot, the circle, and the dot in a circle symbols which you have just labeled.

TIME LINE

2500 - 1800 B.C.
The rise and maturation of the Indus Civilization

1800 - 1200 B.C.
The late Indus period and the rise of the Indo-European speaking Vedic culture

1200 - 900 B.C.
Vedic people settle the Gangetic Plain intermingling with local settlements

530 - 480 B.C.
Buddha and Mahavira spread new doctrines

325 B.C.
Alexander's Army crosses the Khyber Pass along the Kabul River

c. 300 B.C.
Chandragupta Maurya begins to consolidate rule of the land

c. 274 B.C.
Mauryan unification

c. 260 B.C.
Ashoka governs through Buddhism

DIVIDE AND CONQUER

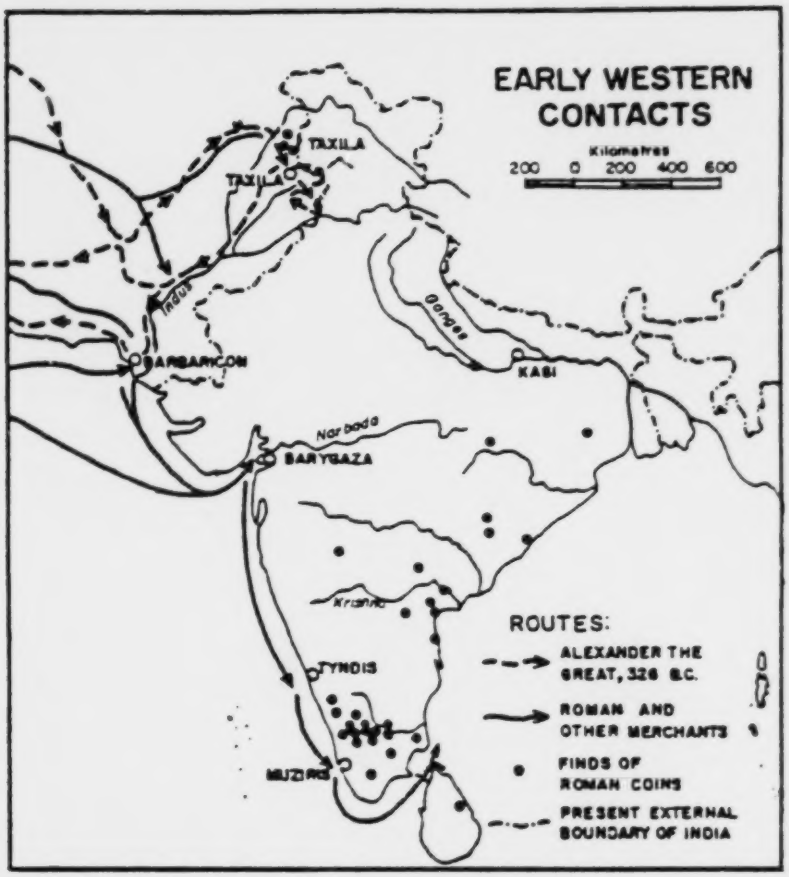
Gautama the Buddha and Mahavira Challenge the Brahmans

Commencing with their arrival in India, the Vedic people began to establish a series of territorial states. Very frequently these states rivaled one another for control, power, and wealth. By the sixth century B.C. there arose a period of discontent with those in power. Much of the disillusionment was directed towards religion, and in particular the Brahman class. It was Brahmans who had become the trusted advisors of the rulers, and in many instances indirectly influenced policy for the Vedic States.

By the fifth century B.C. there arose from the discontent two individuals whose life work would influence the Indians until this day. The first of these men was Siddharta Gautama, who was born a nobleman, only to renounce his wealth in order to found a religion that encouraged its followers to take the "Middle Path" to find spirituality. Siddharta was called the "Buddha," the enlightened one, by his followers. His religion would spread thoughout Asia and later reach beyond the boundaries of the continent. The second spiritual leader born during these times was Mahavira, the founder of the Jain religion. Unlike Buddhism, Jainism continues to be an important Indian religion, but its influence did not spread widely beyond India.

Alexander's Army Crosses the Khyber Pass

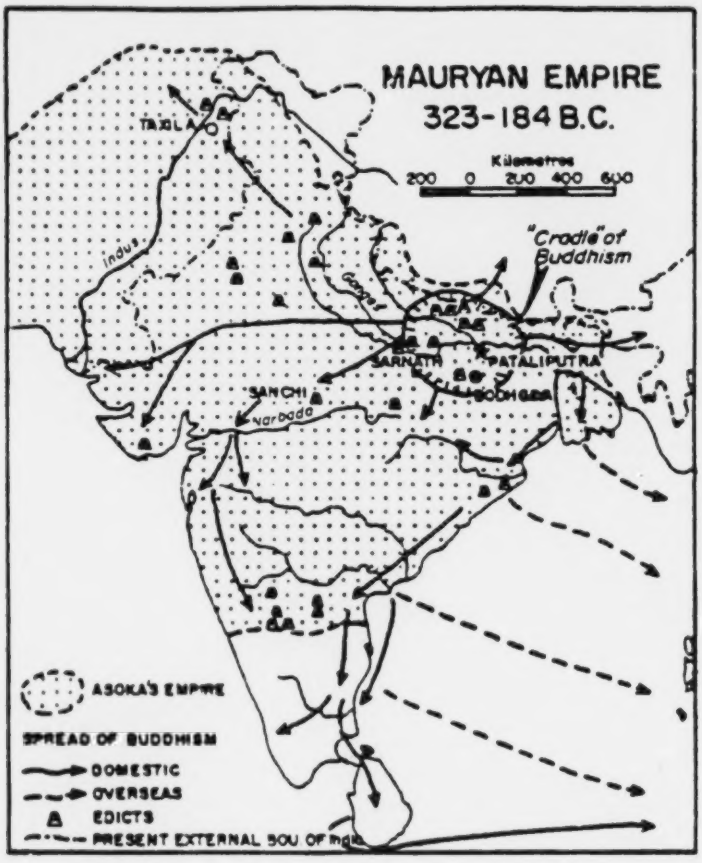
Disunity soon proved to be the downfall of the Vedic States. As individual city states and kingdoms quarreled among themselves, foreign invaders made their way into the country. The most famous of these conquering forces was the Greek army of Alexander the Great which arrived in 325 B.C. These intruders were precededed by the Persians and followed by the Shakas and Kushans. Paradoxically all of these armies made their way through the Khyber Pass and along the Kabul River, the very same route traveled by nomads and traders for thousands of years.



When a country is attacked or its policies are challenged, people are often forced to band together in self defense. Chandragupta Maurya, ruler of the Mauryan Territory, made a valiant effort to centralize authority and governance of northern India. By the time the third Mauryan king, Ashoka, came to power the Empire stretched from the Khyber Pass in Afghanistan to the southern peninsula of India. The year was 274 B.C., fifty-two years after Alexander's Macedonian army first crossed the Khyber Pass.

The Mauryan Empire Succumbs to the Kushans

The Mauryan Empire gradually dissolved after Ashoka's death. This brought about a serious fragmentation of the territory. At the same time it again provided an opening for foreign invaders to enter the area intending to occupy and control the land. These next invasions were not by people from far-off lands, but by tribal societies living in the mountainous areas to the north of India. The two prominent groups were the Shakas and the Kushans. The Kushans in particular were the most forceful in their advance and eventually managed to take over all of northern Asia as well as to control the caravan routes that traversed the mountain passes of the Himalayas. Along this ancient "silk route" camel caravans carried silk, tea, and porcelain from China to the bazaars of the Near East and, farther west, to the markets of Byzantium and Rome.



Trade routes thoughout Central Asia were extensive, connecting distant places and different cultures. People of the seventh century shared knowledge as well as products. The effects of this interaction are still felt today. One effect is seen in the spread of the Buddnist religion. Following the trade routes east, Buddhism spread from its place of origin in the northern plains of India to regions in the Himalayas such as Ladakh, Tibet, and Nepal and as far west as China.

Ancient trade routes provided routes for invading armies and arteries for the spread of religions. In the space below write down five more examples of the effects of trade on the lives of people today.

1.

2.

3.

4.

5.

BEST COPY AVAILABLE

The Guptas Consolidate: Emergence of the Golden Age

In the first century A.D., the Central Asian Empire of the Kushans stretched from Afghanistan as far east as Varanasi. By the third centry A.D., the Gupta Empire formed a Pan-Indic State from the Himalayas in the north to the Krishna River in the south. The Guptas, apart from being great generals and conquerors, were also patrons of art and literature. Unprecedented development in all areas made this a golden age of Indian history. The prosperous and well administered Gupta Empire lasted three centuries before crumbling under pressure from foreign invasions.

Following the Gupta Empire, political boundaries fluctuated as kingdoms rose and fell. Political unity for large geographical sections did not exist because of barriers which were both physical and cultural. Areas with rich land resources and access to major trade routes usually became nuclei for political entities. This trend toward regionalism is important in understanding modern India.

The Deccan Peninsula and southern India reflect the influence of geography upon history. They escaped the anarchy and chaos of the north. The Pallavas and their conquering leaders, the Chola Dynasty, ruled from 600 to 1300 A.D.

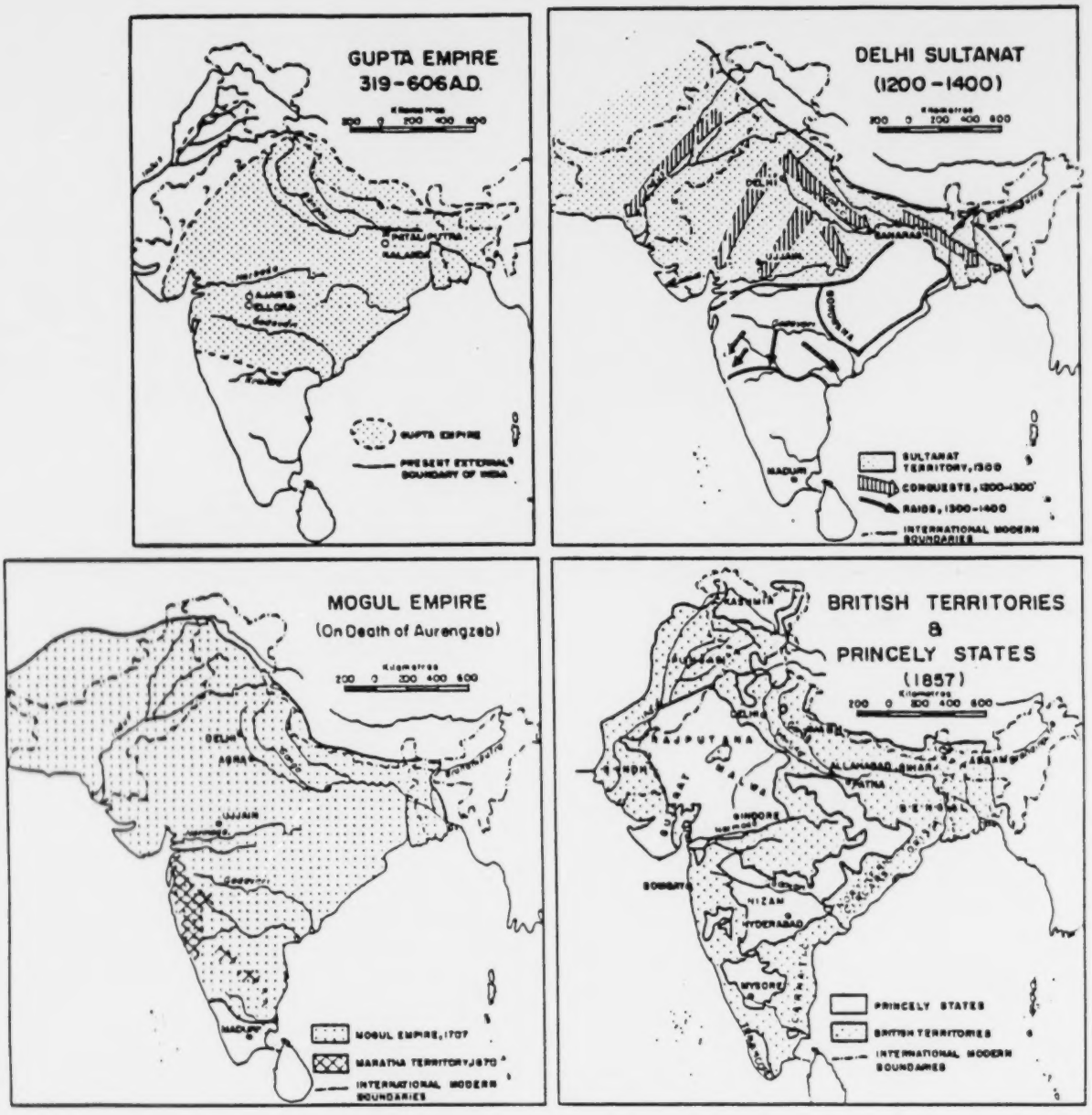
In the eleventh and twelfth centuries, Muslims came from Central Asia and established kingdoms in various parts of the subcontinent. One such major political entity was the Delhi Sultanate which lasted from the twelfth to the sixteenth centuries. At times the boundaries of the Delhi Sultinate extended to central India as far as Vijayanagar; at other times they shrank to the environs of Delhi. The last of the sultans, Ibrahim Lodhi, was defeated in 1526 at Panipat by the Mughal warrior, Babur, then a fugitive from his own land of Farghana in Central Asia.

Babur came to India to seek his fortune and founded the great Mughal Empire. His successors were able to unify all of the subcontinent except for the southernmost tip of the peninsula. Babur's grandson, Akbar the Great, laid the foundation of an efficient and humane administrative system and won the support of the majority Hindu population. Under seven generations of Mughals the subcontinent enjoyed the greatest security and resultant prosperity that it had experienced in its thousand years of history. The Mughal's authority over the high mountains of the northwest was always precarious and Hindu Maratha leaders, Rajput princes, and other local rulers constantly contested Islamic rule. After the death of Aruangzeb, the last of the great Mughals, in 1701, the empire went into decline. Provincial governors declared their independence, and weak emperors were unable to assert their authority.

Meanwhile, other foreigners were entering India - this time from across the sea. They came from Portugal, Holland, France, and Britain as peaceful merchants to trade in spices, silk, and other luxury goods. The most successful of all the European traders was the English East India Company. Gradually, by interfering in local disputes and manipulating local rajas and nawabs, the British traders gained extensive political power.

The once mighty Mughals, the Marathas, and the Sikhs had to bend before the superior military strength of the British, and soon the whole subcontinent was brought under British control. They established a consolidated administrative system, unified by a network of railways, posts, and telegraphs. Modern communications made the British Raj the most powerful empire in Indian history. Although administrative unity had been achieved, sporadic revolts took place in different parts of the country. After the Mutiny of 1857, the British assumed more political control, and the subcontinent was placed directly under the British Crown.

With the formation of the Indian National Congress in 1885, nationalist forces gained



a platform where popular sentiments were expressed. Though opinion was divided between moderate and extremist stands against British rule, a demand for greater power in the government gradually developed.

The struggle for freedom acquired an added dimension with the leadership of Mahatma Gandhi. Through Ghandi's unique policy of nonviolent action, Indians brought about the expulsion of the British. India became independent in 1947.

BEST COPY AVAILABLE

Unity and Diversity in the Art of India

STORIES OF THE GODS

THE DEFEAT OF MARA

The story of the Buddha, whose name means "the Enlightened One," is part history and part myth. The real Gautama Siddhartha was born in the 6th century B. C., a prince in the Shakya Kingdom of Northern India (now Nepal). Because he became a very great teacher of religious wisdom, his life story was reinterpreted in symbolic terms emphasizing his extraordinary nature.

Before he was born, his mother dreamed of a radiant white elephant descending from heaven and entering her right side. Because of this dream, the positions of the stars at the time of his birth, and the unusual marks on his body, the holy men at the palace foretold that this child would grow up to be a great leader of men. He would be either a powerful and influential king or a wise religious teacher. His father, a king himself and member of the warrior caste, wanted his son, of course, to be a king.

Therefore, from the time he was old enough to learn, Siddhartha's father gave him everything he needed to become a great king. He was given lessons in history and government and was trained in all the arts of warfare. When the proper time came, the king arranged a marriage for Siddhartha with the most beautiful and gentle princess in the land. The prince enjoyed his life in the palace, loved his wife, and for many years never questioned his father's rule, which forbade him to go outside the city walls.

Then, one day when he was twenty-nine years old, he became restless and, disobeying his father, ordered his charioteer to drive him outside the city walls. For the first time in his life he encountered the suffering of mankind. He saw three things, each of which made him increasingly distressed and confused. He saw an old man bent over and barely able to shuffle along with his cane; a sick man moaning and groaning on his cot; and a corpse being carried off to the burning grounds. Each night he went home and thought about the things that he had seen. He realized then that he and his family could become sick, and that surely someday they would all become old and die. This made his heart sad and he began to worry about the suffering in the world.

On a fourth trip outside the city gates, he met a man with a shaved head who was dressed in a simple rough cloth and was carrying a begging bowl. When asked, the man answered that he was called "a homeless one." He had given up the world and its ways, his home and family, to seek freedom from the miseries of the world. The prince then decided that he would give up his palace life, his wife and newly born son, his jewels and silken clothes, and would become himself "a homeless one." That night he silently bid farewell to his sleeping wife and son and departed from the rich comforts of palace life.

Spirits of the earth held up the horse's hooves so no one would be awakened as he rode out of the city. When he was well outside the city walls and at the edge of the forest, he stopped and got off his horse. Using his sword, he cut off his long, flowing hair. Then he took off his heavy jewels and rich clothes. He gave these things to his charioteer and asked him to deliver a message to his father and family, saying that he had departed from his worldly life. He was going to live with the other hermits and yogis to seek liberation from the miseries of this world.

Siddhartha studied with various Brahman wise men in the forest, but he became dissatisfied with their theories and talk. Then, he moved to another area and with the yogis he there underwent great trials. He would sit for long hours under the sun in uncomfortable positions. He fasted for days and weeks, becoming very thin and feeble, but still he did not become enlightened. Just as the teachings of the Brahmans had led him into greater confusion, now the pain he felt from these trials distracted him from his meditations. He decided to leave the yogis' mountain retreat because it was disconnected from the life of men and the problems he was trying to solve.

As Siddhartha walked near a town a young girl with a bowl of rice cooked in milk saw him. Her heart went out to this weak and hungry-looking person, and she offered him her food. Gratefully he took it and knew as he felt this food nourish his body that this was the right path to take. To deny the body, to deny the life-force itself, was not the way to bring understanding or relief from suffering. Feeling stronger, he became determined to sit in quiet meditation until he understood the cause of worldly misery.

With resolution as his only companion and support, he set his mind firmly toward the task of enlightenment and went to the foot of a bodhi tree. Sitting on some fresh grass, he adopted the cross-legged position and vowed that he would not rise from that place until he had achieved his purpose. It is said that the world rejoiced when he made this vow and that the birds circled in the clear sky above him.

But Mara, the demon King of Passions, trembled and was afraid. His sons and daughters asked Mara why he was distressed. He answered: "Over there sits a great holy man. He has no weapons but is armed only with his vow and resolution, and he intends to destroy me. But I shall go to him and, as a swollen current breaks the banks of a mighty river, so shall I cause him to break his vow."

First, Mara sent his lovely daughters to tempt the meditating Siddhartha. But when their beauty and seductiveness did not stop him, Mara sent his army of horrid-looking demons. Some had animal heads; some had extra eyes and arms. They were equipped with weapons of all kinds: spears and arrows, swords, clubs, and stones. Hurling these weapons and making fearsome noises they charged the meditating Siddhartha, but he did not stir and the power of his concentration turned their weapons into flowers which dropped harmlessly to the ground. Then Mara sent whirlwinds and earthquakes, but Siddhartha sat firm and cross-legged beneath the tree.

Finally, Mara called out to Prince Siddhartha, "If you are indeed so good and worthy of enlightenment, give me some proof." Siddhartha put

out his hand and touched the earth, and Mother Earth herself spoke in an earth-shaking voice, saying, "I am his witness." At that moment Mara's power was weakened.

No longer bothered with doubt or sorrow, anger, fear, or desire, Siddhartha's mind grew clear and a great peace came over him. Seeking one last time to break the Buddha's concentration, the demon called forth torrential rains; the serpent king, wanting the prince to succeed in his task, curled himself underneath the prince and raising him up out of the mud, spread his broad hood over the meditating prince to protect him from the falling rain. Siddhartha never broke his concentration. He sank into a deep trance which lasted for forty-nine days. In this time the meaning of all things became clear to him. He had reached the state of perfect enlightenment.

However, with this enlightenment there came upon the Buddha a sense of great isolation: how could it be possible to share this wisdom with men less wise than himself? Would anyone understand what he had to say? But, no sooner had this thought occurred to him than he felt great compassion for all mankind. He knew he must try to the best of his ability to teach his understanding of the Four Noble Truths (the causes of suffering) and the Eight-fold Path of Salvation to all who would listen. So, once again he set off with resolution, this time to the Deer Park of Sarnath, where he would preach his first sermon.

--story adapted from the version in *Myths of the Hindus and Buddhists* by Ananda Coomaraswamy and Sister Nivedita

BUDDHA DEFEATS MARA (B60 S599)
Norheast India, Pala Period (9th-10th century A.D.)

KRISHNA DANCING

Krishna used the Yoga-illusion,
and his body became many parts.
To all, the pleasure they were wishing he gave,
sport and the highest affection.
As many cowherdesses as were there,
just so many bodies. . . (he) assumed.
And taking all of them on the terrace of that
dancing ring, again began to dance and sport.
The dark Krishna, the fair Braj women,
like a gold-and-sapphire necklace.[1]

KRISHNA FLUTING

How can I describe his relentless flute
which pulls virtuous women from their homes
And drags them by their hair to Shyam
as thirst and hunger pull the doe to the snare?
Chaste ladies forget their lords,
wise men forget their wisdom,
And clinging vines shake loose from their trees,
hearing that music.
Then how shall a simple dairymaid withstand its call?

---

[1] From the *Prem Sagar* as quoted in Walter M. Spink, *Krishnamandala: A Devotional Theme in Indian Art.* Ann Arbor, Michigan: Center for South and Southeast Asian Studies, The University of Michigan. Special Publication Number 2, 1971, p. 99.

KRISHNA, THE FLUTE PLAYING COWHERD (B64 S9)
South India, Vijayanagar period (ca 15th century)

STORY OF THE GODDESS DURGA AND THE BUFFALO DEMON

The gods and the demons rarely made a lasting peace. In their constant battles with one another each achieved temporary victories. At a time where the gods had won and destroyed the demon army, a leader of the demons said to her daughter, "Go and undergo trials so the gods will be forced to grant you a boon. Ask them to grant you a power so strong that no god will be able to destroy it. Then they will have to leave us alone." Being a dutiful daughter she agreed to help. She sat under the hot sun surrounded by four hot fires for four long weeks. When she had done this, the god Shiva, who is the judge of such things, was impressed enough to grant her her desire, so he said, "You will have a son named Mahisha, which means buffalo. He will be strong enough to defeat the gods of heaven, even the most mighty!" The demon general and the other demons were glad. When Mahisha had grown to manhood, the demon army gathered around him. A great battle then took place for a hundred years between the gods and demons. This time the demons won. As hard as the gods tried, they could neither kill the Buffalo demon nor defeat the demon army.

Times for the gods became intolerable. Not only had the demons taken over all positions of control and territory belonging to the gods, but they also dragged off and made slaves of all the lesser goddesses. Finally, the gods went to the Great Goddess for help. They reminded her that they could not defeat the Buffalo demon because of the boon granted him by the Great God Shiva. The boon, promising that Mahisha could not be destroyed by the gods had not, however, given the demon protection from a goddess.

When she had heard all of this, the Goddess agreed to help. She told them how she would entice him into her hermitage and kill him. But, she warned them, she could not kill him if he did not first commit an offense against her. If she did so, she would surely be destroyed. That was the Law. So, when the gods had gone away, the Goddess turned herself into a beautiful young woman. She went into her garden hermitage to meditate and instructed her servants to allow no one to enter. Exception could be made only for those seeking refuge.

The Buffalo Demon and his army came by the hermitage and forced to enter, but they were stopped and told no one except the old and weak was permitted inside the garden where the young woman meditated upon a future husband. Mahisha changed his form and

became a tired old man, hungry and thirsty. He was admitted to the garden and spoke to the young woman. "Why do you spend your time this way, quietly meditating, eating little, sleeping little?" he asked. "I hope to please the gods and find a good husband." she replied. When the Buffalo Demon heard these words, he laughed and said, "Meditate no more. Eat and sleep all you want, I am here to be your husband. I am Mahisha, heroic Buffalo, King of the Demons, feared and respected by the gods. I can command anyone to do as I wish, and obtain whatever treasures I want."

When the goddess heard this speech, she smiled sweetly and said, "I have meditated for a long time in order to be the wife of a mighty man. If you are truly as mighty as you say, and can really obtain whatever you want, then show me your power." Then to make him angry because she could not attack him unprovoked she added, "Show me that you can also have a gentle, womanish nature." "What! What is this, who are you? How dare you speak like that to me? said the Demon with his voice full of fury. No longer being able to control his destructive instinct, he attacked the maiden, who was really the Goddess Durga. As he moved towards her, she quickly took the form of blazing fire. Not to be outdone the demon grew as great as a mountain. He tossed huge rocks and mountain peaks about with his horns as if they were toys. He called out to his army who came and filled all the corners of the sky. Then Brahma and the other gods came there and bowed to Durga and worshipped her. They focused their energy on the Goddess and gave her weapons representing their particular strengths. Vishnu gave her the discus and conch, Shiva the noose and trident. The strengths given to her by Brahma were invisible because of their magic power of illusion. Other gods and protectors also contributed their weapons and ornaments.

Then Durga, her many hands filled with shining weapons, quickly mounted her lions, and rode out to battle. Her army appeared and was ready to fight. Facing this well-armed enemy, the demon army lost its courage and was quickly beaten. Mahisha was left to face Durga alone. The Goddess moved forward determined to slay the Buffalo demon. She cut off the buffalo head, but the demon then appeared as a man, with a sword in his hand, using his old buffalo skin as a shield. Durga's arrows, shot from the bow of Rama, soon pierced the man, but the Demon continued to take one form after another. Durga destroyed each form, but the Demon would not die. He kept on changing shapes, at last returning to his original buffalo form.

Then the Goddess worked up to the height of anger, jumped upon the Demon's back, stamped on his neck with her foot and pierced him with the trident of Shiva. The demon spirit came halfway out its body, still fighting. But the Goddess now had him in her magic power. Seizing her sword she cut off his head. The demon fell dead, his army surrendered. Gods and men were finally freed from this all powerful demon. All praised the Goddess. "Victory" they shouted, and were happy.

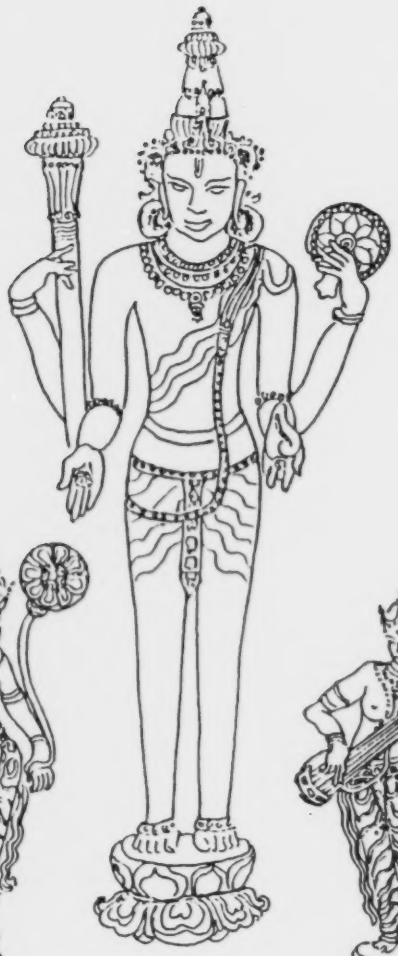
The story is adapted by Lois Strobridge from the version edited and translated by Wendy O'Flaherty in *Hindu Myths.* pp. 238-249

Brahmani

Brahma

Hamsa

VISHNU



Lakshmi

Vishnu

Sarasvati

Vehicle:

Garuda

Avatara (incarnations):

Krishna

Rama

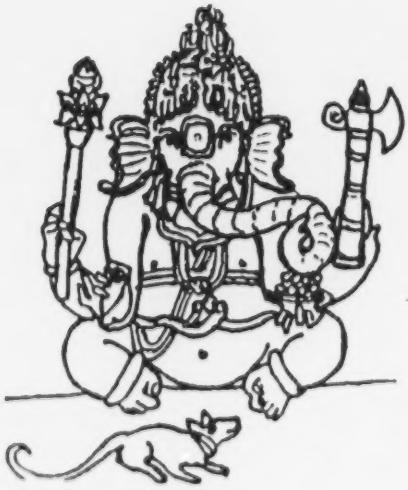
Shiva

Parvati

Linga,
Flaming Pillar

Children:

Skanda



Ganesha

Vehicle:

Nandi

ATTRIBUTES OF HINDU GODS

Brahma

book

rosary

water bottle

lotus

Vishnu

mace (club)

conch

discus

seed

lotus

Shiva

third eye

crescent moon

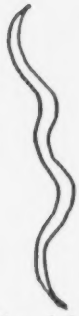
snake

trident

deer

axe

skull club


double bow

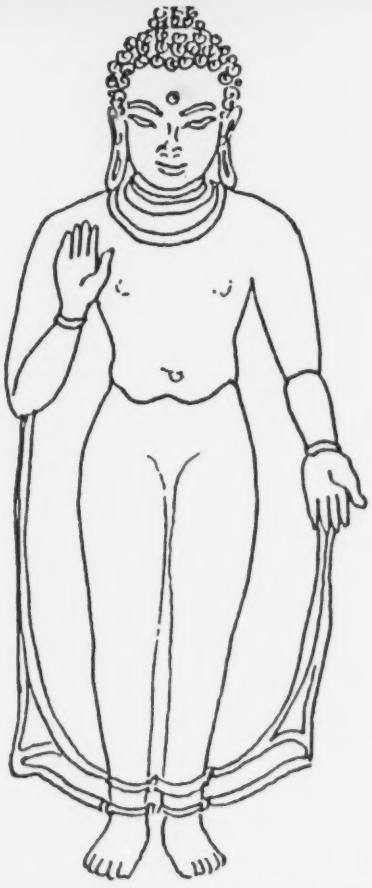
spear

sword

shield

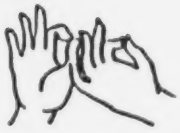
BUDDHIST IMAGES:

Seated Buddha



Standing Buddha

Mudras: for Buddhas and Bodhi-sattvas



Teaching

Meditation

Earth Touching

Bodhisattva (Maitreya)

Gift Bestowing

Fear Not

Attributes of Bodhisattvas:

water bottle

lotus

Unity and Diversity in the Art of India

VOCABULARY

asana	special, symbolic posture, seated or standing, used in *yoga* and in the representation of the gods
attribute	an object or physical characteristic used as an identifying symbol
avatar	incarnation of a deity in another form
bhakti	Hindu religious movement emphasizing the path of devotion to unity with god
bodhisattva	a being seeking enlightenment who postpones nirvana to help all living creatures
charkra	wheel, discuss, sometimes a solar symbol
circumambulate	to walk around (something) in a complete circle, as a ritual of respect
consort	spouse; female complement of a male deity
dharma	law; religious or moral duty
dharmachakra	the teachings of the Buddha, or the "Wheel of the Law"
discus	a round disk thrown as a weapon in ancient India; attribute of Vishnu
garbagriha	"womb chamber" the inner, shrine of a Hindu temple.
incarnation	"to be made flesh"; that is, to be born into the world

Indic	term used to describe the culture of ancient India including the regions of modern Pakistan and Bangladesh
karma	the total actions in a person's life that determine the next state of existence
linga	symbol of creativity and fertility in the form of the male sexual organ
mace	a heavy club used as a weapon and a symbol of authority; attribute of Vishnu
Maitreya	successor to the historical Buddha in the next age; the Buddha of the future
mandapa	hall or porch area in front of the shrine section of a Hindu temple;
moksha	"release" or "liberation"of the soul from reincarnation and its union with the Divine, the goal Hinduism
mudra	symbolic hand position
naga	serpent
nirvana	the ultimate goal of the Buddhists: final extinction with no further incarnations; oblivion
prana	the breath of life; the vital breath or spirit
reincarnation	to be born again as another form of life or into another class of human society
sala	barrel vault roof used over niches or capping a South Indian gate tower

samsara	the wheel of existence entailing transmigration of the soul through many rebirths; a primary assumption of all Indic religions
shaivite	having to do with the worship of Shiva
shakti	female energy of a deity
shikara	dome-like cap to the pyramidal tower of a South Indian Hindu temple or the entire tower of a North Indian temple.
stupa	domelike mound containing Buddhist relics
transmigration	the passing of the soul at death into another body
trident	a three-pronged spear; attribute of Shiva
ushnisha	the lump or topknot on the top of the Buddha's head; a mark of the wisdom
urna	the spot (a tuft of hair) on Buddha's brow between his eyes, indicating his special insight
vaishnavite	having to do with the worship of Vishnu
vajra	multi-pronged instrument; symbol of the thunderbolt which destroys evil by the power of Absolute Truth
vedas	the four religious books of sacred knowledge and priestly rituals of the Brahmans composed in the first millennium B.C.
vehicle	animal mount of a deity which identifies the god or goddess

vimana	shrine and tower of a North Indian temple
yoga	the act of yoking to another; physical and meditative practice designed to yoke the person to the divine

Unity and Diversity in the Art of India

SELECTED BIBLIOGRAPHY

Ali, A. Yusuf. translation. *The Holy Qur'ran* [Koran]. Maryland: The Amana Corporation, 1983.

d'Argence, Rene-Yvon Lefebvre and Terese Tse. *Indian and Southeast Asian Stone Sculptures from the Avery Brundage Collection.* Pasadena: Pasadena Art Museum and the San Francisco Center for Asian Art and Culture, 1969.

Basham, A. L. *The Wonder That Was India: A study of the history and culture of the Indian sub-continent before the coming of the Muslims.* New York: Hawthorn Books, Inc., new and revised edition, 1943.

Coomaraswamy, Anada K. and Sister Nivedita. *Myths of the Hindus and Buddhists.* New York: Dover Publications, Inc., 1967.

Fellows, Ward J. *Religions East and West.* New York, Chicago, San Francisco, Dallas: Holt, Rinehart and Winston, 1979.

Gascoigne, Bamber. *The Great Moguls.* New York, Evanston, San Francisco, and London: Harper & Row, 1971.

Huntington, Susan L. with contributions by John C. Huntington. *The Art of Ancient India.* New York and Tokyo: Weatherhill, 1985.

Ions, Veronica. *Indian Mythology.* London: Paul Hamlyn, 1967.

Kramrisch, Stella. *The Art of India: Traditions of Indian Sculpture, Painting, and Architecture.* London: Phaidon, 1954.

LeBon, Gustave. *The World of Indian Civilization.* New York: Tudor Publishing Company, 1974.

Lee, Sherman. *A History of Far Eastern Art.* New York: Harry Abrams, 1977.

Michell, George. *The Hindu Temple: An Introduction to Its Meaning and Forms.* New York: Harper & Row, 1977.

Rowland, Benjamin. *The Art and Architecture of India: Buddhist-Hindu-Jain.* Baltimore, Maryland: Penguin Books, 1967.

Schulberg, Lucille and the Editors of Time-Life Books. *Historic India. Great Ages of Man* series. New York: Time-Life Books, 1968.

Sivaramamurti, C. *Invitation to Indian Art.* New Delhi: Gulab Vazirani for Arnold-Heinemann, Publisher, 1985.

Stutley, Margaret, and Stutley, James. *Harper's Dictionary of Hinduism: Its Mythology, Folklore, Philosophy, Literature and History.* New York: Harper and Row Publishers, 1977.

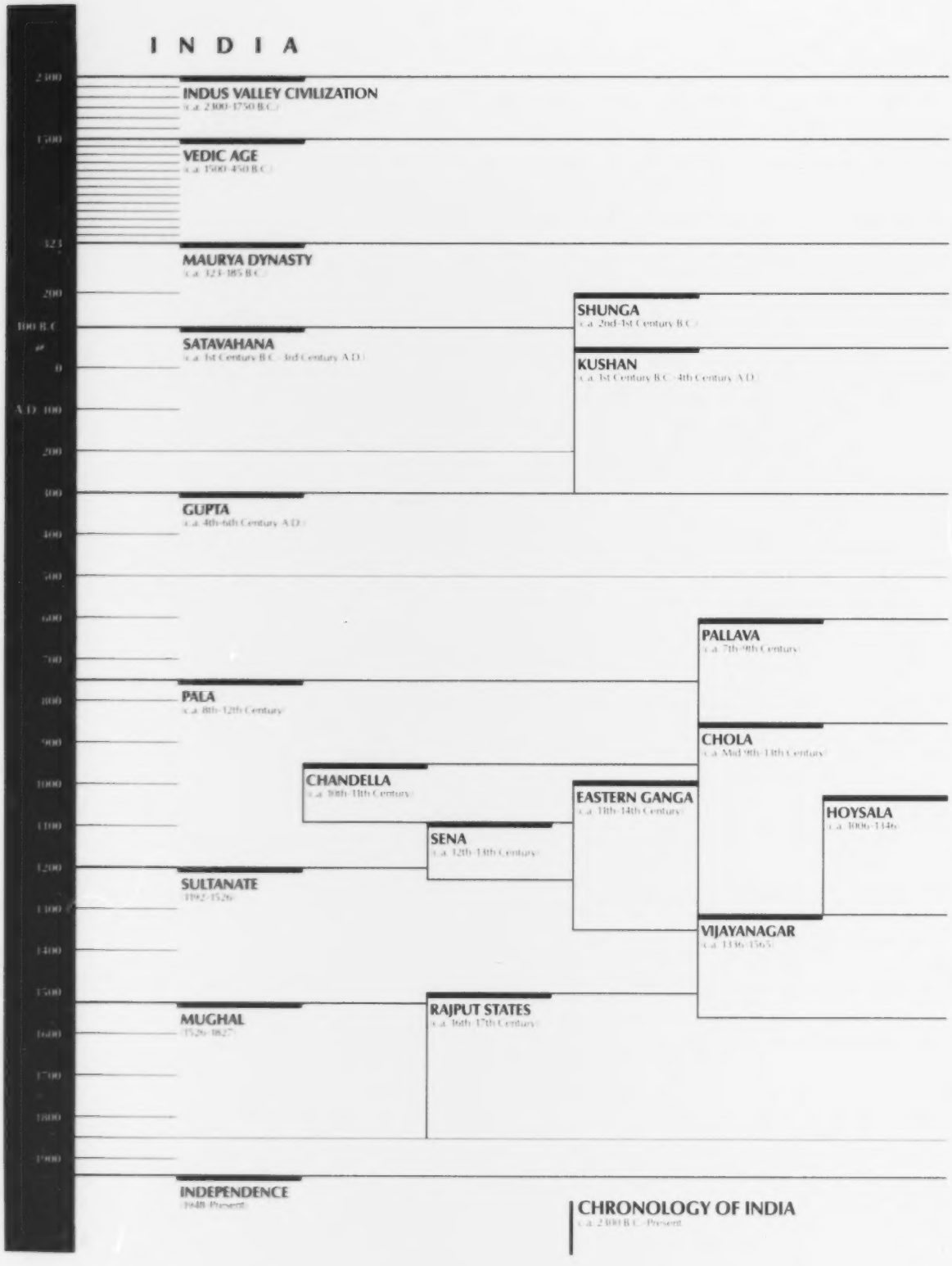
Tandan, Rajkumar. *Indian Miniature Painting, 16th Through 19th Centuries.* Bangalore: Natesan Publishers, 1982.

Zimmer, Heinrich R. *Myths and Symbols in Indian Art and Civilization.* Washington, D.C.: Pantheon Books, Bolligen Series VI, 1947.

____. *The Art of Indian Asia: Its Mythology and Transformations.* 2 vols. Completed and edited by Joseph Campbell. Bollingen Series, vol. 39. New York: Pantheon Books, 1955.

© 1986 Asian Art Museum of San Francisco

BEST COPY AVAILABLE



© 1986 Asian Art Museum of San Francisco

Unity and Diversity in the Art of India

SLIDE LIST

1. **Standing Buddha**
   Kushan period, 2nd century
   Gandhara, Northeast Pakistan
   Schist with traces of gilt
   H: 25 1/2" W: 11 1/2"
   B60 S593

2. **Buddha with Yasodhara and Rahula**
   Kushan period, 3rd century
   Gandhara, Northeast Pakistan
   Schist; H: 10 1/2" W: 16 1/2"
   B60 S283

3. **Takht-i-Bahi**
   Kushan period, 2nd-3rd century
   Gandhara, Northeast Pakistan
   Masonry
   Photo: © Mary Storm Horngrad

4. **Stele of the Earth-Touching Buddha**
   Pala period, c. 9th century
   Bihar, Northeast India
   Chlorite; H: 33" W: 17 1/2"
   B60 S598
   Avery Brundage Collection

5. **Vishnu**
   Kushan period, c. 4th century
   Mathura, Northern India
   Sikri sandstone
   H: 31 1/4" W: 15"
   B73 S17

6. **Stele of Surya, the Sun God**
   c. 11th century
   Rajasthan, Northwest India
   Sandstone
   H: 20" W: 10 1/2"
   B63 S49+
   Avery Brundage Collection

7. **Vaishnavite Shrine**
   Nayaka period, 16th-17th century
   South India
   Ivory with traces of polychrome; H: 8 1/2" W: 5"
   B82 M4

8. **"Vishnu and Lakshmi on Garuda"**
   c. 1760
   Bundi, Rajasthan, Northwest India
   Colors on paper
   H: 8 5/8" W: 6"
   B84 D3
   Gift of Mr. and Mrs. George Hopper Fitch

9. **"Durga Worshipped by the Hindu Triad"**
   Late 19th century
   Kashmir, North India
   Ink and colors on paper
   H: 2 1/4" W: 3 1/2"
   B86 D141
   Gift of George Hopper Fitch

10. **Draupadi Shrine**
    Pallava period, c. mid 7th century
    Mamallapuram, Tamil Nadu, South India
    Granite
    Photo: ©Mary Storm Horngrad

11. **Durga Mahishasuramardini, (Slayer of the Buffalo Demon Mahisha)**
Early Chola period, 11th century
Tamil Nadu, South India
Granite; H: 48" W: 16 1/2"
B64 S10
Avery Brundage Collection

12. **Sarasvati, Goddess of Learning and Music**
19th-20th century
South India
Wood; H:19" W: 12"
B61 S57+
Avery Brundage Collection

13. **Dancing Ganesha**
c. 10th century
Central India
Sandstone; H: 23" W: 20"
B66 S8
Avery Brundage Collection

14. **Svarge Brahme, Hindu Temple**
Chalukya dynasty,
7th-8th century
Alampur, Andhra Pradesh, South India
Sandstone (?)
Photo: © Mary Storm Horngrad

15. **Nandi**
Vijayanagar dynasty,
late 15th century
South India
Granite; H: 55" L: 56"
B68 S3
Gift from the Atholl Mcbean Foundation

16. **Shiva Somaskanda (with Parvati and Skanda)**
Late Chola-Early Vijayanagar dynasty, late 13-14th century
South India
Bronze; H: 24 1/2" W: 29"
B60 S157+
Avery Brundage Collection

17 **Shiva Lingodbhavamurti (linga with Brahma and Vishnu)**
Late Chola dynasty,
c. 13th century
South India
Granite; H: 49 1/2" W: 16"
B65 S3
Avery Brundage Collection

18. **Krishna the Flute Player**
c. 18th century
South India
Bronze; H: 9 1/4"
B62 B25
Avery Brundage Collection

19. **"Muhammad in the Cave"**
Mughal School, dated 1720
North India
Ink and colors on paper
H: 19 3/8" W: 10 7/8"
87 D17
Gift of George Hopper Fitch

20. **"A Prince and his Mistress Enjoying Fireworks"**
Provincial Mughal school,
18th century
North India
Ink and colors on paper
H: 21 7/8" W: 13 3/8"
B81 D34
Gift of George Hopper Fitch

Unity and Diversity in the Art of India

SLIDE DESCRIPTIONS

1. Standing Buddha; Gandhara, Northeast Pakistan
Kushan period, 2nd-3rd century
B60 S593

Some of the earliest images of the Buddha were made in the northernmost part of ancient India, in an area that was called Gandhara, now part of modern Afghanistan. Because Greek and Roman colonies had existed in Gandhara after the invasion of Alexander the Great in the fourth century B.C., Buddha sculptures from there resemble Greek or Roman statues. Although this sculpture was made several centuries later when the area was ruled by semi-nomadic steppe people from the northwest of China called the Kushans, artists there still worked in a modified Greco/Roman style.

We know this statue is of the Buddha by the topknot on his head (his *ushnisha*), the spot between his eyes (his *urna*), and his long, pierced earlobes that once held rich, heavy jewelry. The halo behind him indicates his divinity. He wears a simple garment similar to a Roman toga, a large piece of heavy cloth draped over both shoulders that falls in pleats to his mid calf. The figure stands in a gentle *contraposto* pose with the weight on his left leg and the bent right knee barely visible beneath the robe. Also characteristic of Gandharan style, the face is strong, modeled in crisply cut features. The halo may be based on Iranian prototypes.

Gandhara was an area of multiple international contacts. The Chinese had sent expeditions into Central Asia to enlist the aid of the Kushans, known to them as the Yueh Chih, in battling the Huns on the northern border of China. Having been exposed to Buddhism though contact with the Kushans, the Chinese returned home, helping to spread Buddhism through Central Asia and into China.

2. Carved stone relief of the Buddha with Yashoda and Rahula
Gandhara, Northeast Pakistan
3rd century

This small relief sculpture, also from Gandhara, illustrates a scene from the life of the Buddha shortly after his enlightenment. Here we see a frontal view of the Buddha seated cross-legged on a platform in a meditation pose; his heavy monk's robe falls over his knees and his hands are held in the gesture meaning "fear not" (*abhaya mudra*), the lesson the Buddha was teaching. Yasoda is on his right (the left side of the scene). She twists her body to gaze at the Buddha while holding Rahula, who is perched on her lap, out towards a female servant who is about to cut his hair with a large curved knife. Another maidservant holds a jar of water for ablution. The story continues on the right side of the composition where a standing monk welcomes the young boy into the order. Rahula, on bended knee, raises his hands in prayerful greeting (*anjali mudra*) towards his elder.

Narrative, realistic images were popular in this area. Stories from the life of the Buddha were told and illustrated in an almost journalistic way. Although particular events or stories were chosen and were depicted with a set iconography, at the same time the settings, costumes, and poses of the figures generally are naturalistic and document the local customs of the time. Expressions of religious content were made in the iconography and scale of the figures, with the Buddha shown larger than ordinary people.

Many of these narrative panels were produced in the Buddhist art of the northern Kushan domain. They were placed on stair risers, the plinths, and the drum bases of stupas to be "read" by worshippers as they performed the ritual of circumambulating (walking around) the holy monument. These northerners preferred the concrete stories of the Buddha's life over the more speculative, metaphysical, philosophical approach of the Indic mind.

3. Takht-i-Bahi; Gandhara, Northeast Pakistan
Kushan period, 2nd-3rd century
Photo: ©Mary Storm Horngrad

Tahkt-i-Bahi is the ruin of a 2nd-3rd century Buddhist monastery complex situated in northeast Pakistan, in the Gandhara region. It was constructed along ancient trade routes that linked Asia and the West. The Buddhist monks who built it wanted a dramatic setting, a quiet non-distracting location, and access to the traveling merchants who were alms givers and lay members of the faith. The once busy complex of buildings included visitors' lodging, cells for the monks, a kitchen, and courtyards for domed reliquary mounds (stupas) which were surrounded by sculpture galleries. It is now a remote and silent testimony to the vanished Buddhist faith of Western Asia.

Stupas and sculptures were offered by visitors as acts of religious merit, in remembrance of the teachings of Gautama, the 5th century B.C. founder of Buddhism. Stupas could be very large structures or small votive items. The bases of Gandhara stupas often told stories from the Buddha's life in finely detailed narrative relief. Gandharan sculpture reflects the Western influences that traveled along the trade routes. The treatment of drapery, the emphasis on narrative, and even the occasional Corinthian-style capital indicate the cosmopolitan aspects of this regional style.

4. Stele of the Earth-Touching Buddha; Bihar, Northeast India
Pala period, c. 9th century
B60 S598

Further south in India, in the area around modern-day Delhi, another style of Buddhist art had evolved. Following a manner begun in the 2nd and 3rd centuries under the Kushans in their southern capitol at Mathura, and further developed in the east at Sarnath in the Gupta period (4th-6th centuries), this Pala period image reflects this different, the Indic, point of view. The human image is abstracted and idealized, and not realistically rendered as in Gandhara (see slides 1 and 2). The robe is thin and transparent, clinging tightly to the body as if it were wet, revealing the form of the idealized body beneath.

at the ankles and over his left wrist, and from the pleated end draped over his left shoulder. Although the body is thus more revealed it is less bound to the natural world than its Gandharan predecessor; the muscles have been smoothed over, the parts seamlessly joined. The body is, in fact, created from idealized parts. The Indian artist looked at the magnificence of the natural world around him and extracted elements he thought best expressed certain qualities like power, flexibility, or grace. So he said that the ideal torso should be like that of a lion, the shoulder and arm like an elephant's trunk, and the downcast eye curved like a lotus petal.

As we saw on the Gandhara Buddha, there are marks that indicate the Buddha's special status. On this image, besides the *ushnisha*, *urna*, and long earlobes, the Buddha has webbed fingers and imprints of the wheel of the law (symbol for the teachings) on the soles of his feet and the palms of his hands. Hand gestures (*mudras*) are visual clues or symbols that identify the activity of a religious figure. Notice that the Buddha has one hand in his lap with the palm up in the gesture of meditation. The other hand is held down over his knee and touches the ground, or pedestal, on which he sits; this is called the earth-touching mudra. It indicates the moment of the Buddha's enlightenment. Challenged by the demon Mara to prove that he was entitled to become enlightened, the Buddha touched the ground, calling upon Mother Earth to be his witness, which she did. This great moment in the Buddha's life happened when he was sitting under a Bodhi (enlightenment) tree which is indicated here by the branches of heart-shaped leaves above his head.

Behind the Buddha is a perfectly round halo, bordered by the softly rounded forms of twisted strands of pearls and curling vegetation, expressions of India's lush beauty and abundance. The architecturally bejewelled throne is ornamented with a carved pair of rampant horned lions spouting pearls. The Buddha, called "the Lion of the Shakya clan," sits on a "lion throne" symbolized by the two lions at the base. The urgency and power of his teaching was also sometimes likened to the "roar of the lion." The donor of the stele is shown as a devotee to the right of the lions, gazing up at the Buddha with hands in *anjali mudra*.

All of this symbolism has been integrated into a very satisfying and naturalistic image. Pala style preserves the classic forms and proportions of the Gupta style and enriches it with fine, but not overwhelming, detail. The dark chlorite of the region permitted the smooth polish and fine detail work.

5. Standing Vishnu; Mathura, Northern India,
Kushan period, c. 4th century.
B73 S17

One of the most important Hindu gods is Vishnu, the Preserver and sustainer of the universe. He is a kingly god and is always shown wearing an elaborate, high crown and heavy jewelry common to royalty. Vishnu also wears a long, fragrant flower garland. In his hands he carries objects which symbolize his powers. The two upper hands hold a conch shell and a lotus seed, while the lower ones hold a discus and a club. Little figures standing in front of these "attributes" are personifications of them -- a discus-deity and a club-deity.

This image from Mathura, in the spotted, dark-red sandstone typical of the area, was carved in the late 3rd or early 4th century, at the close of the Kushan period. Besides the fact that it is a Hindu image, there are stylistic aspects of the sculpture that distinguish it from the Kushan period sculpture of Gandhara. Like the Pala Buddha (see slide 4) of a much later date, this figure is clothed in a thin garment that reveals the body beneath. The belted robe can only be seen at the neck, wrists and legs, but the artist was not interested in the weight and drape of the cloth. He was concerned with the human form revealed beneath it, not as a realistic representation, but simplified into idealized forms.

The Kushans constructed many Buddhist monuments in the area around Mathura in north central India, at the same time as the Gandhara monasteries were being built and decorated. Paralleling these Buddhist monuments, Hindu temples were also being built. As some of the earliest images found display an already established iconography, it is probable that earlier images had been made in perishable materials.

6. Stele of Surya, the Sun God; Rajasthan, Northwest India
c. 11th century
B63 S49+

Surya is the Hindu sun god. He rides across the sky every day on his chariot drawn by seven horses under the reins of his charioteer Aruna. Standing

in front of him is a tiny image of Ushas, the goddess of Dawn. Like Vishnu (who is also a solar deity), Surya is a kingly god. He stands stiffly, frontally, with smaller figures on either side. The figures are arranged in a formal, symmetrical, hierarchical composition. The most important figure, Surya, is largest and central. Attendant figures include consorts (or wives), protective warriors, and pot-bellied guardians which are arranged in pairs on each side of the central deity. Gandharvas hover on either side of his halo. These celestial figures fly without aid of wings; they seem to have jumped up into the air and float aloft with their legs bent up behind them. Surya holds two radiant, sun-like lotus blossoms.

Surya is a sky god who entered the Indian pantheon with the Aryans who descended from the area around the Caspian Sea into India around 1700 B.C. These peoples, who came in two waves of immigration, overran the native Dravidian populations and raised their own gods to the highest status, relegating the local gods to a lower rank. These essentially nomadic Aryans brought with them a strong verbal tradition (both oral and written), the Sanskrit language, the caste system, transferrable gods of the sky and the elements, and the practice of fire and horse rituals.

By the 10th century many regional schools of sculpture had evolved in India. With the collapse of the unifying Gupta dynasty in the 6th century, the country broke up into regional kingdoms which fought amongst each other for dominance. From the western Deccan north to the Thar desert, many kingdoms rose and fell and through their interaction a regional style of Rajput art developed. It is characterized by full-bodied figures, crisply carved in creamy to pink sandstone. In contrast to the eastern and southern styles, the figures are stocky and angular. The large round heads have pointed chins, sharply chisled noses, and large elongated eyes. The carving is deeply undercut so the forms are defined by strong contrasts of light and shade.

Steles such as this one were made for the outside of temple walls where they served as emanations of the enshrined deity projected onto the outer surface of the temple. They are usually placed as a carefully thought out series of images, balanced with the architecture to create a coherent, integrated edifice.

7. Vaishnavite Shrine; South India
Nayaka period, 16th-17th century,
B82 M4

This ornately carved ivory shrine from southern India is dedicated to the god Vishnu (see slide 5). He is depicted in his reclining form, resting on the great five-headed serpent Sesha ("the durable") dreaming the re-creation of the world after its dissolution at the end of one of the great cosmic cycles. The god is shown with his usual high crown, jewels, and long flower garland. He holds no attributes in his two hands, but the position of his right hand under his head is indicative of this form of Vishnu called Ranganatha who was especially popular in South India during the Nayaka period (16th-17th centuries). Surrounding the central image are several smaller images of Vishnu holding two of his attributes, the conch and the lotus, in two of his four hands. The most prominent of these images is above the niche, standing between two lovingly modeled elephant heads. Three more images of Vishnu are in the lower panel, and two are around the corner on the sides of the shrine.

As a whole, the shrine represents a South India temple gateway (a *gopuram*), with the roof form, architectural ornaments, and sculptural niches. It appears as a sculpture of a sculpture. Here the god barely fits in the niche provided for him; his feet push against one side and his crown almost touches the opposite side. There is no room for his consort Lakshmi who usually sits massaging his feet in a wifely gesture of respect and adoration. The two goddesses who appear between Vishnu images in the lower panel may represent the two consorts Lakshmi and Bhumi. A sixth figure in this group, a standing figure with a garland or bouquet of flowers, may be a donor.

Ivory, from the tusks of elephants, was a luxury material that had been used for precious objects at least as early as the 1st century B.C. This exceptionally large piece was not only exquisitely carved, but traces of polychrome show that it was originally painted, at least in part, with bright colors.

8. "Vishnu and Lakshmi on Garuda"; Bundi, Rajasthan, Northwest India
c. 1760
B84 D3

The gods were an important subject for painting as well as for sculpture in India. The earliest painted imagery in India was in the service of religion. There were wall paintings in some of the 4th-5th century cave temples, and by the
9th century palm-leaf manuscripts of religious texts were illustrated with small, intensely colored pictures of the gods. Miniature painting gained popularity as a secular art form in the periods of Muslim rule, especially during the Mughal dynasties (16th-19th centuries) (see slide 20). The art form spread from the imperial court to regional Hindu Rajput kingdoms where it was again transformed into a religious, devotional art.

This 18th century painting from Bundi shows Vishnu and Lakshmi riding through the night sky on Garuda, Vishnu's vehicle. The god, goddess, and even their vehicle are richly adorned with jewels and garlands. Flowers and little figure eight-shaped garlands surround them with a brilliant shower of delight. The intense jewel tones in which the gods are painted make them fairly glow against the dull black ground of the night sky or cosmic space.

In this image, Vishnu is not holding his usual attributes, but he can be identified by his blue color. Most of the stone sculpture decorating Indian temples was also originally painted in bright colors which would have made it even easier to identify certain images. Here Vishnu's attributes of the mace and the conch shell are being held by Garuda.

This strong eagle-like bird is, like Vishnu, associated with the power of the sun, light, and the victory of good over evil. In particular, Garuda is the enemy and conqueror of snakes. He is often represented as part bird and part man. Here notice that he has the wings and head of a bird but human arms and legs. His feet, however, fall somewhere between human feet and the talons of an eagle.

9. "Durga Worshipped by the Hindu Triad"; Kashmir, North India
Late 19th century
B86 D141

In this little painting from Kashmir in far northern India we meet the full Hindu triad (or Trimurti)--Brahma, Vishnu, and Shiva--the three forms of Brahman, the one ultimate godhead of Hinduism. They are depicted worshipping Durga, one of the forms of the Great Goddess, the feminine spirit as it exists in itself, not as the consort of any god. The three gods stand at the left side of the composition, in balance to the multi-armed image of the goddess who appears floating on a lotus blossom. The setting is minimal; the green ground extends from the bottom to a curved horizon near the top of the page. The whole is surrounded by dotted and floral borders. Kashmir is the northernmost state in India and, therefore, the most removed from the tradition of court painting. This painting is fresh and folk-like in its directness and simplicity.

The gods stand in a simple row, barely overlapping each other. Brahma is first in line, closest to the goddess. He is the Creator, the most senior and regal of the gods. He has four faces in order to see in all of the four directions at once. His four hands are paired and are shown in anjali mudra, the gesture of prayer and adoration. Behind him stands Vishnu, the Preserver, blue in color and wearing a crown, jewels, and flower garland. At the right is Shiva, the Destroyer, the ascetic god, shown wearing a tiger skin, and a crescent moon in his piled-up, matted hair. He is fair-skinned because he often coats his body with ashes. The river Ganges is shown as it descended to earth through Shiva's hair.

The scene may illustrate a simple act of worship of the goddess, but it probably also refers to the time when the earth was being ravished by the demon Mahisha, who through prayer and practice had received boons from the gods that made him invulnerable to any and all of them. The earth, the people, and even the minor gods and goddesses were being terrorized by this demon's evil force, so they begged the gods to help. At this the gods gathered to try to come up with a form of power that the demon had not already made himself immune to, that would be able to conquer him. As they concentrated together, the many armed goddess suddenly appeared floating before them. She

requested that they all give her their weapons so she could confront Mahisha with all their separate strengths focused through her being.

10. Draupadi Shrine; Mamallapuram, South India.
Pallava period, c. mid 7th century
Photo: ©Mary Storm Horngrad

This 7th century shrine is dedicated to the goddess Durga in her local aspects as Korravai, the patroness of warriors. It is located at Mamallapuram (modern-day Mahabalipuram), the seaport city of the Pallava dynasty in South India. The Pallavas were great builders and militarists. They came from North India, but most of their soldiers came from the South where different deities and customs were prevalent. This merging of a local goddess and the North Indian Durga was a technique to unify cultural beliefs. Appropriately, the guardians of the shrine are female soldiers. Both the inside and outside of the small shrine are carved reliefs of aspects of Durga/Korravai. On the exterior back wall Durga is shown standing triumphantly on the severed head of the buffalo demon, Mahisha. Inside are images of men kneeling before the goddess making offerings to ensure victory and prosperity for their king, in this case Mamalla, the Pallava ruler in the mid-7th century.

The "Draupadi Ratha" is an elegant version in granite of a thatched hut. It is part of a group of temples and shrines all carved from huge granite boulders. Each shrine at this site is in a different style of architecture. The Durga Shrine is here shown as a single form that eventually would be incorporated as an architectural unit multiplied dozens of times in the design of a temple tower in the later temples of South India. Five of the major monoliths at Mamallapuram are named for the five Pandava brothers, the heroes of the epic poem *The Mahabharata*, the sixth is named after their shared wife, Draupadi, but none of the shrines is associated with the characters of the poem.

11. Durga Mahishasuramardini (Slayer of the Buffalo Demon Mahisha)
Tamil Nadu, South India
Early Chola period, 11th century
B64 S10

Several iconographic schemes were developed for representing the formidable goddess Durga (the "unassailable," the "unconquerable one") vanquishing the demon Mahisha, from scenes of active combat, to the tranquil state depicted here after the deed had been done. Durga stands with her weight slightly shifted to the left leg which rests upon the head of the buffalo demon, calmly and gracefully showing herself to her worshippers. Zimmer describes her: "she makes herself manifest to the eyes of her devotees in an attitude of almost complete repose, expressing, as it were, her timeless superiority to the demonic self-centered forces that for a brief spell of some milleniums have been disturbing the harmony of the cosmic order." Of the three states of being, the *gunas*, Durga here represents that of *sattva*, static manifestation or potent beingness. She no longer brandishes the weapons bestowed upon her by the gods; her arms and those attributes are held close to her body, withdrawn from activity.

We can see in her left hands she holds Shiva's trident, Vishnu's discus, a sword, and in the outstretched hand probably a lotus (broken off). In her right hands are Vishnu's conch shell, Vayu's bow, and a shield. A bird perches on her lowered left hand. Durga is regally bedecked in a high crown and heavy earrings.

This is a South Indian image from the late Chola period (c. 13th century). The hard, coarse granite stone is conducive to soft, subtle modeling. The more naturalistic body and elongated forms are representative of southern sculptural style. The image type also is a southern invention where it often appears in a niche on the north side of a temple to indicate victory in the spiritual quest. Durga has been victorious not only over ignorance and self-delusion, but over death itself.

12. Sarasvati, Goddess of Learning and Music; South India.
19th-20th century
B61 S57+

There are many goddesses in the Indian pantheon. Unlike Durga, most are associated with one or more of the male gods as consort but have a realm of activity of their own. Sarasvati is goddess of wisdom and all the creative arts, especially poetry, music, science, and learning. In ancient times she was associated with the Sarasvati River which comes out of the Himalayas to the West and was identified with the early Aryan rituals and hymns performed on its banks. This led to her identification with Vach, the goddess of speech and inventor of Sanskrit. She is the consort of Brahma and also sometimes of Vishnu.

In this carved wood image from South India, she is depicted in a more modern day *sari* along with the profusion of jewelry and a crown associated with most god and goddess images. She is seated on a lotus throne with her elevated right leg crossed over her left knee, accompanied by her vehicle, the peacock, and two female attendants waving *chauris,* or fly whisks. Behind her is a luxurious tree-like halo with numerous birds. The stringed instrument in her hands is called a *vina* and, like the *pipa* of China and lute of the west, is derived from the ancient Persian lute. In her other two hands she holds a palm-leaf book of scripture (a narrow rectangular object) and prayer beads. These attributes are also those of Brahma.

Sarasvati is a much loved and easily accessible goddess. In praying, Indians often start with an invocation to Sarasvati: "Om Sarasvati swaha" meaning "Oh Goddess Sarasvati hear my prayers." As the goddess of learning, she is prayed to by students especially on her special holy day when she is given special tribute and invoked to bless the students' books, pens, and notebooks.

13. Dancing Ganesha; Central India.
c. 10th century
B66 S8

This image from a temple wall niche shows Ganesha dancing to the accompaniment of flutes and drums, one of the most delightful of all the forms of this irresistable god. In the medieval Central Indian style, the scene is crowded with subsidiary figures so you have to look closely to find all the hands and attributes. Some of his right hands are in dance postures, one holds an axe, and several are broken. His lower left hand is in the *varada*, or "gift giving" *mudra*. One hand holds a bowl of sweets and another his broken tusk. The god is bedecked with a modest amount of jewelry including a regal diadem. He is corpulent but graceful, dignified but also laughable.

The subsidiary figures include drummers on the far edges, (a common Indian drum is tapered and cylindrical, worn with a strap over the head and beaten on both ends with the hands), a flute player near Ganesha's left foot, and a worshipper on the lower left. As usual, he's got his trunk in the sweets. Even animal (or animal-headed) gods may have other animals associated with them. Ganesha has the rat for his vehicle, here lightly etched on the base of the sculpture, and he often wears a snake around his middle; here it is draped over his left shoulder. Indian religious thinkers recognize that animals carry vitally important spiritual energy for the universe and in the human psyche. Thus, they play an important role in religious art and iconography. Not only do animals serve as supports for the gods, but some gods are part animal, part human. Several of Vishnu's early incarnations were as animals: a fish, a tortoise, a boar, and a man-lion. Perhaps Ganesha, the elephant-headed god, is the most popular god in India. The name Ganesha means lord (*ishvara*) of the *ganas* (the dwarfs or gnomes who guard the wealth and wisdom of the earth).

Like Sarasvati, Ganesha is a very accessible, and readily helpful god. All temple worship and probably most prayers begins with an invocation to Ganesha. Iconographically, Ganesha is usually represented at the entrance to the ritual area or the path of circumambulation. He is known as the remover of obstacles. His jovial, candy-loving, big-hearted nature allays ones fears and inhibitions which are some of the biggest obstacles to progress.

14. Svange Brahma Temple; South India
Chalukya dynasty, 7th-8th century
Photo: © Mary Storm Horngrad

This temple was constructed as part of a group of eight other temples under the patronage of the Early Western Chalukya dynasty. It was consecrated in the late 7th-early 8th centuries. It is situated in South Central India, on the Deccan Plateau. Although its name means the "Heaven of Brahma" (Lord of Creation) it is actually dedicated to the god Shiva, the Lord of Destruction and Dance, Lord of the Animals, and the Great Ascetic. Its Shaivite association is immediately clear to the visitor due to the large sculpture of the bull Nandi, Shiva's mount, that is respectfully facing the entrance to the temple. The tower above the main sanctuary is an echo of Shiva's mountain home on Mt. Kailasa. Many other Hindu deities adorn the exterior walls of the temple and were worshipped by the visitor in clockwise ritual circumambulation.

This temple was constructed by a Chalukya prince in honor of his mother the Queen, wife of King Vinayaditya. Hindu temples were not communal projects; they were usually built by Indian rulers who hired specialized hereditary artisans to work on the project. The architects and craftsmen might work on a number of different temples in other areas of the country, thus passing on regional styles. In this case, the Svarga Brahma was the "Northern Style" which would culminate in much larger and more elaborate versions about 400 years later in North India at sites such a Khajuraho. Kings built temples for a number of reasons, piety being only one reason. The builder of a temple, especially in stone, acquired vast religious merit, which ensured victory in battle, protection from enemies, even defense from snake bites. A king who expended the funds necessary for such an expensive undertaking was able to proclaim his piety, power, prestige, and large revenue base.

15. Nandi; South India
Vijayanagar dynasty, late 15th century
B68 S3

Nandi, the bull, is the vehicle of the god Shiva, and as we have seen (see slide 14) is placed outside Shiva's temples facing towards the sacred shrine of the god. He may be given his own pavilion placed on the same plinth as the temple proper or a totally separate structure.

Notice here how the bull Nandi, as Shiva's mount, is a tamed and docile creature, not like the wild buffalo, the demon vanquished by Durga (see slide 11). In the later period especially, the bull is not only sensitively carved in a naturalistic, lying pose, but is shown to be clothed in blankets and strings of bells and jewels. His horns have been cut and ornately capped. He was beloved by the people, and at festival times or other special occasions he would have been swathed in garlands of fragrant flowers.

The bull appears in some of India's oldest art, on the seals from Mohenjo Daro, the pre-Aryan culture that flourished on the Indus River Valley c. 2300-1750 B.C., where it was depicted on a number of seals. On one the bull is one of four animals that may have represented sacred, directional, animals. Bull power is also evoked by the horned headdress of a shaman. Bull worship in the Indus civilization, as in the ancient Near East, probably was associated with fertility. That symbolism was preserved and continued in Shaivism (the worship of Shiva).

16. Shiva Somaskanda (with Parvati and Skanda); South India
Late Chola-Early Vijayanagar dynasty, late 13-14th century
B60 S157+

This representation of Shiva shows the god sitting informally with his wife Parvati and their son Skanda. Made of bronze, its forms are freer and more fluid than those of the stone images, although it is modeled after them and follows the same canons of proportion and iconography. While still maintaining some of the slenderness and supple naturalism of Pallava and Chola style, the broad shoulders, full forms, and crisply modeled features demonstrate the influence of the style of the Deccan. Typically the relationship between the

images is hierarchical with Shiva substantially larger than Parvati, and their standing child considerably smaller. The god and goddess wear necklaces, armbands, bracelets, anklets, and girdles but are not over-burdened with jewels. Shiva, the ascetic, does not wear a crown but has some ornaments in his matted hair, including the crescent moon, datura flower, and snake which symbolize his lunar- and earth-centered spirituality. Holding the axe and leaping deer, he is here in his form of Lord of the Beasts. His other hands are in the *abhaya* (fear not) and the *varada* (gift giving) mudras. Parvati's left hand is also in the gift bestowing gesture while the gesture of her right hand, *kataka mudra*, indicates the holding of a flower. Little Skanda, the future warrior Karttikeya, stands between them with his hands raised holding lotus buds. The tenons on the sides may have held a halo of some kind.

South Indian temple art included bronze images of the gods that could be taken out of the temple proper on special occasions and carried in processions and in circumambulations of the shrine where they could view and be viewed by the worshippers, a beneficial act called *Darshan*. The images were pulled in open carts by the devotees. Individual images were cast, but frequently the bronzes were made in sets or groups of images, such as this grouping of the Saivite family. In this portable form, the god was seen as a proxy for the immoveable god residing in the sanctum. This bronze piece would have been carried by means of the handles and holes in its base. At such times the figures would be draped in silk or cotton garments, jewelry, and perhaps flower garlands.

There are some early Pallava bronze images, but the major flourishing of bronze art in the south occurred in the Chola dynasty, particularly from the late 10th century on. At approximately the same time there was a burgeoning of bronze casting in the northeast under the Pala and Sena kings (see slide 4). [There are notable differences in technique and style, but perhaps the popularity of the art form came about because of generally available sources of ore. Certainly the making of bronze images indicates an affluent period and relatively peaceful time which allowed use of the precious metal resources to be diverted from coinage and weapons.] Both northern and southern bronze casters used the lost wax method: a model was made with wax; this was coated with clay to make a mold; the wax model melted out and molten bronze (a mix of five metals in South India) poured in to form the image. In the south the images were made of solid bronze while in the north they were hollow.

17. Shiva Lingodbhavamurti (linga with Brahma and Vishnu); South India
Late Chola dynasty, c. 13th century
B65 S3

This form of Shiva bursting forth from the linga, by which Brahma and Vishnu were awestruck, was very popular in South India, especially during the Chola period. The story behind this image is found in several of the Puranas, sacred texts of Hinduism. It states that Brahma and Vishnu were debating which of them was the true architect of the Universe. As their discussion became heated a huge linga, or column, appeared stretching out of sight at both top and bottom. Its awesomeness startled the two gods and they declared that whoever, whatever, was behind this was truly the power behind the formation of the universe. To discover its origins, Brahma took the form of his vehicle, the swan, to find the top and Vishnu took the form of his avatar Varaha, the boar, to dig down to the bottom. When they both returned unable to reach the source of the mystery, the linga opened and there stood Shiva. The two gods then paid homage to Shiva, the supreme god.

In this image Shiva stands in a stiff, frontal position showing his eternal nature (*sattva*). His four hands have lost their attributes or been broken off entirely, but from other images we can reconstruct that the upper two hands held an axe and an antelope (as seen in slide 16), and of the two lower hands, the right was probably in the abhaya, reassurance, mudra and the left braced on his left thigh. On the columnar linga we can see a bird on the upper right and a boar-headed man on the lower left. These are the images of Brahma as swan (here looking more like a phoenix with a flower in his beak) and Vishnu as Varaha.

The Chola kings were all Shaivite and liked to express the superiority of Shiva over the other two gods of the Hindu triad, Brahma and Vishnu. The linga image was often placed in the center of the Western wall of Shiva temples as an outward expression of the sacred Shiva linga inside the sanctum. The linga is the highest expression of the divinity and power of Shiva. Perhaps descended from the phallic symbol of fertility cults of the ancient Indus civilization, the linga came to represent the eternal power of creativity in the universe.

18. Krishna the Flute Player; South India
c. 18th century
B62 B25

A popular form of Vishnu in South India, as throughout the country, was his incarnation as Krishna. This small bronze depicts Krishna the cowherd, playing his flute. The image type (iconography) had been established at least by the Chola period (mid 9th century) in stone sculpture. It shows the god standing with his legs crossed and the toes of his right foot pointing down. His head is tilted back in a jaunty fashion. He holds his hands up in the position of playing a horizontally blown flute. In some images he holds the flute, but most often the flute is merely implied by the pose.

The rounded forms and very sharp details are typical of the later bronzes, and from the size of this image we can guess that it was probably made not for temple use but as a personal, devotional image for a home shrine. The playful, lilting, joyous quality of this image is characteristic of Krishna imagery and has endeared him to the hearts of his followers and others. The Krishna of *The Mahabharata*, in particular in his teaching Arjuna through the Bhagavad Gita, is a remote and awesome god, while Krishna as the little boy, cowherd, and young lover evokes *bhakti*, or a personal, devotional response. The Tamil south presented this Dravidian alternative to the Aryan sacrificial, ritualistic religion of the Vedas, from early times incorportating it into Saivism and then Vaisnavism. This devotional strain of Hinduism was important in the revival of Hinduism in the wake of attacks on the religion and its decimation by the Muslim invaders from the 8th to 16th century.

19. "Muhammad in the Cave"; North India
Mughal School, dated 1720
87 D17

This painting and hand written panels of text is a page from a book of religious poetry. It was painted fairly late in the Mughal period, but looks back to the earlier Persian styles that had originally inspired Mughal album painting. Its conservative style is in keeping with the subject, "The Prophet Muhammed in the Cave." The dark cavern appears to be up in the mountains above a desert

plain with a city in the distance. The high horizon negates the sense of real space as does the flat, patterned quality of the overlapping mountain shapes and the regularly spaced bunches of flowers. Everything is painted with great care and delicacy in the manner of Persian painting, although the surfaces are somewhat looser and less intricately patterned. Also of Persian inspiration are the subtle color harmonies, such as the pinks, gray-blues, and muted greens of the mountains. The arched horizon, and the more illusionistic, softly brushed mountains in the background are characteristic of later Mughal painting.

In an illustrated page like this, the blocks of text were laid out and inscribed first, leaving space for the illustration. The beauty of the writing was every bit as important aesthetically as the picture since calligraphy was considered a high art, perhaps the highest, in Islamic cultures, where the importance the word was supreme. In fact, most pictorial art was considered suspect, nearing idolotry, and in many Islamic countries was banned outright.

The Prophet is shown with an aura and he is veiled, as was customary in representation of this revered, but not worshipped, person. Holding his prayer beads, he sits in deep contemplation on a small carpet in the dark cave. Perhaps the scene represents his early meditations in caves on Mount Hiraa above Mecca, maybe even the moment when he experienced his earliest revelation as described in one of the Commentaries in the Koran:

> Not till forty years of earthly life had passed
> That the veil was lifted from the Preserved Tablet
> And its contents began to be trasferred to the tablet of his mind,
> To be proclaimed to the world, and read and studied
> For all time, -- a fountain of mercy and wisdom. (C. 28.)

The Prophet Muhammad was adamant on the subject of idolotry, and never wanted to be seen as a god. Central to the teaching of Islam is the creed, or confession of faith: "There is no god but Allah, and Muhammad is his Prophet."

Muslim incursions into northwest India began in earnest in the early 11th century. By the 14th century Muslim rule was firmly established in northern India. Many Hindu and Buddhist temples had been destroyed and Buddhist monks massacred in these repeated incursions. As a result, Buddhism died out in India, but continued to thrive in the Himalayas and Southeast Asia as monks fled north and east.

20. "A Prince and his Mistress Enjoying Fireworks"; North India
Provincial Mughal school, 18th century
B81 D34

This painting describes the elegant pleasures of princely life in the waning years of the Mughal dynasty. We see a prince and his mistress enjoying the Fireworks Festival sitting on a cool marble terrace above a pool of refreshing water. They are sharing a cup of wine while being entertained by female musicians. Ladies in waiting are playing with sparklers, and fireworks go off around the pool and overhead.

Strong horizontal lines of the architecture evoke a mood of calm serenity in a space thoroughly protected and removed from the outside world by the high diagonal side walls of the terrace. Under the Mughals, the luxurious world of the senses was elegant and also exquisitely restrained. Everywhere there is detailed decoration but it is never overdone or flamboyant. The participants are bejewelled and dressed in richly patterned silks of subtle color. The precise, formal architecture is embellilshed not with deeply carved sculplture, but with smooth designs of inlaid colored stone, panels of geometric laticework, and neat rows of niches for holding lights. Life's wealth and abundance has been formalized and highly controled. Even the evening's festive entertainment is restrained. The musicians, seated with their instruments (from left to right: a singer, a drone lute (*tambura*), a melodic lute, and a barrel drum), are perfoming with serious, calm faces, while the ladies stand sedately with their fireworks in hand. The secular life described here is rich, sensual, and utterly restrained.

Unity and Diversity in the Art of India

SLIDE SCRIPT

1. Standing Buddha; Gandhara, Northeast Pakistan
   Kushan period, 2nd-3rd century
   B60 S593

This is an image of the Buddha (bood' dhuh), the founder of one of the most important religions. He lived in the 6th century B.C. In images, he has several bodily marks that tell us about him:

- His halo tells us he is a holy person
- He has a topknot or bump on his head called an *ushnisha* (oosh nee sha), which indicates his great wisdom.
- The spot between his eyes is called an *urna* (oor nuh) and shows his insightfulness.
- His long earlobes show that he had renounced worldly life and the heavy jewelry that had stretched his ears.

This Buddha was carved in the northern part of ancient India. This region, called Gandhara, is now part of Afghanistan. The western leader Alexander the Great had once conquered and colonized this area, and that is why this Buddha looks a little like a Greek or Roman statue.

2. Carved stone relief of the Buddha with Yashoda and Rahula
Gandhara, Northeast Pakistan
3rd century

Here is another Buddhist sculpture from Gandhara. It illustrates an event in the life of the Buddha:

The Buddha has come home to teach his family the religious truth he had discovered. On the left is the Buddha's wife holding their son, Rahula. Rahula is getting his head shaved with a sharp, curved knife. Rahula is also on the right side, on bended knee. Now his head is shaved like that of the man beside him. They are going to join the Buddha's religious community as monks, people who have decided to live a life devoted to religion.

If he stood up, how big would the Buddha be compared to the other figures? Why do you think the sculptor made the Buddha bigger than the others?

3. Takht-i-Bahi; Gandhara, Northeast Pakistan
Early 17th century
Photo: ©Mary Storm Horngrad

This picture shows the ruins of a monastery in the high mountains of Gandhara. Buddhists like to build their monasteries high up in the mountains where they could pray and meditate without being disturbed. They also were inspired by the far-reaching views.

Only the foundations are left of this monastery, but they show the niches where sculpture like the standing Buddha would have been placed.

4. Stele of the Earth-Touching Buddha; Bihar, Northeast India
Pala period, c. 9th century
B60 S598

South of Gandhara, in India proper, the style of sculpture is different. This seated figure is also the Buddha. Notice that this Buddha is dressed very differently from the Buddha in slide one. Here he wears a very thin robe that clings to his body. People in this part of India wore fewer and lighter clothes because they lived in a hot climate.

What things about this Buddha are the similar to slide 1? Can you find the *ushnisha* and the *urna*?

Notice the Buddha's hands. The way the artist arranges the Buddha's hands tell us things about his life and his teachings. In this sculpture the Buddha's hands tells us two things:

- One hand rests in the Buddha's lap, palm up. This is the gesture of meditation.
- His other hand reaches downward to touch the pedestal. This is called the Earth-touching gesture. The Buddha touched the earth like this at the moment when he became enlightened.

5. Standing Vishnu; Mathura, Northern India,
Kushan period, c. 4th century.
B73 S17

Another religion that began in ancient India is Hinduism. Buddhism is not a prevalent religion in India today, but Hinduism is.

Vishnu (Vish' noo) is a Hindu god. Unlike the Buddha, he was never a real person. How can we tell that he is a god, and not a very special religious teacher like the Buddha? Can you see that he has four hands? This shows that he is more powerful than we are.

Hindu gods carry certain things in their hands that tell us what kind of a god they are and what kind of powers they have. These symbols are called "attributes." Vishnu is a kingly god and a powerful protector. His attributes are :

- a big club or "mace"
- a circular discus--a heavy, sharp weapon that was thrown at the enemy like a frisbee.
- a conch shell that was blown like a trumpet in battle and at ceremonies
- a lotus seed that promised new life and beauty

Can you find all of these attributes in the picture?

6. Stele of Surya, the Sun God; Rajasthan, Northwest India
c. 11th century
B63 S49+

Surya (soor' iya) is the Hindu god of the sun. He was one of the sky gods mentioned in the Vedas (veh' duhs), the earliest holy books of India.

Surya rides in a chariot across the sky every day. Can you see the horses that pull the chariot? There should be seven for the seven days of the week, but the head of one was broken a long time ago.

In front of Surya stands a little goddess. She is Ushas (oosh' ahs), the goddess of the dawn, who always precedes the sun. Scaring away the darkness, Surya and Ushas bring hope and good fortune.

In this sculpture, which figure is most important? How do you know? Artists make some figures bigger than others, showing their importance. Usually they also place them in the middle. This visual way of showing importance is called "hierarchy."

7. Vaishnavite Shrine; South India
Nayaka period, 16th-17th century,
B82 M4

This is an ivory shrine sculpture of the god Vishnu. This shrine looks like a miniature temple. Notice the detailed roof above the sculpture niche.

The god Vishnu appears several times. The most important image, in the large niche, shows him lying down on the snake, Sesha. Sesha's five-headed hood rises protectively above Vishnu's head. In this form, Vishnu is in a state of dreaming the world into being. It represents the inspiration to create.

Around the central image are several other representations of Vishnu. Can you find them? Look for more than two arms. There is one above and three below. Each one holds some of Vishnu's attributes. What attributes do you see?

8. "Vishnu and Lakshmi on Garuda"; Bundi, Rajasthan, Northwest India
c. 1760
B84 D3

Here is Vishnu again. Another aspect of this god is that he is blue.

In India most gods have wives or consorts. Vishnu's consort is Lakshmi. Gods also have an animal or bird they ride or stand on. Vishnu and Lakshmi ride through infinite space on his vehicle, the part-human sun-bird, Garuda. The beautiful god and goddess wear richly colored silks, sparkling jewels, and garlands of flowers. They shower the world with riches and beauty as they pass by.

Where are Vishnu's conch and mace?

9. "Durga Worshipped by the Hindu Triad"; Kashmir, North India
Late 19th century
B86 D141

There are three supreme gods of Hinduism. Here all three are seen worshipping the Goddess Durga (dure gah'). Which one is Vishnu? How can you tell?

Brahma (Bruh mah') is in front. He has four faces so he can see in all directions. He is praying to the goddess with his two pairs of hands.

Shiva (Shiv' uh) is on the right. He is a god who brings an end to things so new things can happen. He has a crescent moon in his hair because he represents darkness and night. He is a yogi (yoe' ghee) who spends a lot of time in wilderness meditating and fasting (not eating or drinking much). He wears a tiger skin. He has given his trident, or three-pronged spear, to Durga.

Durga has lots of arms and in her hands she holds the attributes, or weapons, given to her by the gods. They gave them to her to kill a particularly powerful demon.

10. Draupadi Shrine; Mamallapuram, South India.
Pallava period, c. mid 7th century
Photo: ©Mary Storm Horngrad

This little stone shrine in South India honors Durga. The shrine is in the shape of a small house with a curved thatch (grass) roof. The shrine and the temple next to it were carved from a single, large granite boulder.

People go to the shrine to pray to Durga. They make offerings to her inside where her image is carved into the stone wall.

Beside the doorway there are two guardian figures. These are also women. In India, women are considered powerful as well as beautiful, helpful, and loving.

11. Durga Mahishasuramardini (Slayer of the Buffalo Demon Mahisha)
Tamil Nadu, South India
Early Chola period, 11th century
B64 S10

This image of Durga is like one on the back wall of the little shrine. She is standing quietly with her arms and the weapons held close to her body. Which ones can you see? Look for:

- a sword
- a shield
- the conch
- the discus (only the edge can be seen)
- a bow
- Shiva's trident.

In the painting of Durga (slide 9) she was preparing to battle a demon. Here, she has finished her job of killing the buffalo demon, Mahisha. Can you see that she is standing on the conquered buffalo's head? Hint: the nose is pointing towards you.

12. Sarasvati, Goddess of Learning and Music; South India.
19th-20th century
B61 S57+

Another goddess is Sarasvati (suh ruhs vah' tee). This lovely, helpful goddess is the wife of Brahma. Her attributes are the stringed musical instrument called a *vina*, prayer beads, and a book. Can you find them? (Hint: books in India were long and narrow.) What is her animal vehicle?

Sarasvati brings special help to students, poets, and writers as the goddess of learning. Students ask her to bless their books, notebooks, and pens. As a musician she is also patron of the arts.

This delightful image is carved in wood, which is easier to carve than stone. The sculpture is not very old (only about 100 years), so Sarasvati's dress is like the modern *sari*.

13. Dancing Ganesha; Central India.
c. 10th century
B66 S8

Here is the god Ganesha (guh neh' shuh) surrounded by smaller, supporting figures. How does the sculptor let us know Ganesha is the most important figure?

What is special or different about this god? You've probably noticed that he not only has extra hands to show his powers, but he also has an elephant head. He is one of the most popular gods in India because he is fun. Here he is shown dancing, his big body swaying from side to side. As usual, he has a bowl of sweets in one of his hands and is grabbing a piece to eat with his trunk.

Ganesha is the remover of obstacles. He smooths the way in business or school or other tasks. Everyone prays to Ganesha, because everyone needs help at some time.

14. Svange Brahma Temple; South India
Chalukya dynasty, 7th-8th century
Photo: © Mary Storm Horngrad

This temple is dedicated to the god Shiva. It is located in southern India. But it is built in the style of northern Hindu temples, because this area was sometimes controlled by rulers from the north.

The temple is rectangular with a narrower porch structure in front. Inside the porch and outside are two statues of Nandi (nun' dee), Shiva's vehicle. There is a tower towards the back of the building over the sanctuary, or most holy part of the temple. It is like a mountain peak over a sacred cave. Many of the sculptures of gods in the museum once decorated temple walls like these.

15. Nandi; South India
Vijayanagar dynasty, late 15th century
B68 S3

Here is another statue of Nandi, Shiva's vehicle. He is always found at the entrance to Shiva temples. Like Ganesha, Nandi is much loved. The statue shows how people honored him by decorating him with fancy blankets and strings of bells.

This fine, large sculpture is carved in granite and weighs two tons. It comes from south India.

16. Shiva Somaskanda (with Parvati and Skanda); South India
Late Chola-Early Vijayanagar dynasty, late 13-14th century
B60 S157+

Some temple sculpture was made of bronze, a mixture of different metals. This bronze sculpture shows Shiva, his wife Parvati (par' vuh tee), and their son Skanda in a kind of family portrait. Who is most important? In this form (called"Lord of the Animals") Shiva's attributes are an axe and a deer.

As in the Buddha images we saw earlier, Shiva's hands convey messages:

- one of his hands is held in the gesture meaning "fear not" (right hand raised, palm forward)
- the other is held in the "gift giving" gesture (hand down or forward, palm up).

On festival days the priest would bathe, clothe, and garland images like this one. Then the images would be carried in procession through the temple compound and the city for the people to see and worship.

17. Shiva Lingodbhavamurti (linga with Brahma and Vishnu); South India
Late Chola dynasty, c. 13th century
B65 S3

Another image of Shiva shows him inside a giant column, or *linga,* symbol of his creative power. This image was popular in South India at a time when the kings were worshippers of Shiva. The story about the linga says that Shiva is the most important god.

Near the top of the column is carved a little image of Brahma's vehicle, the goose. At the bottom is a man with the head of a boar [pig] who seems to be digging for something. This is a form of Vishnu. These two gods are searching for the ends of this magnificent column to find out what it is and where it came from. When they gave up, the column opened and Shiva appeared within it. Then they worshipped Shiva as the greatest god.

18. Krishna the Flute Player; South India
c. 18th century
B62 B25

The god Vishnu descends to earth many times in different forms ("incarnations") to save it from various kinds of demons. This small bronze statue depicts Krishna (krish' nuh), one of these forms .

The figure stands in a relaxed pose with his ankles crossed and his hands up and to the side. What do you think he is doing? What do you think his hands could hold? We are supposed to imagine that he is playing a flute (Krishna's attribute).

Many of the sculptures we have seen before are large and were made to decorate temples. This figure is small and was probably made for an altar in someone's home.

19. "Muhammad in the Cave"; North India
Mughal School, dated 1720
87 D17

Believers in Islam, or Muslims, invaded India from the north from the 9th to the 16th centuries. They brought their religion and a love of richly illustrated and beautifully written books with them. This is a page from a book of religious poetry. It has panels of calligraphy ("beautiful writing") and a colorful picture.

The picture shows the Prophet Muhammad, the founder of Islam. Muslim artists were not allowed to paint Muhammad's face, so he is always shown veiled. The gold halo shows he is an especially holy person. The small carpet, prayer beads, and lamp are all used in Muslim prayer.

20. "A Prince and his Mistress Enjoying Fireworks"; North India Provincial Mughal school, 18th century
B81 D34

Notice that all of the slides we have seen before depict religious figures. The Mughals, the last and most powerful of the Muslim invaders to rule India, promoted secular (non-religious) as well as religious art.

This small painting describes some of the pleasures of royal life. A prince and his mistress are shown sitting on rich carpets and soft cushions on a cool marble terrace at night. They sip wine while female musicians play music for them and ladies-in-waiting wave sparklers. More fireworks explode in the air and around the large pool. It is a very luxurious life.

END

U.S. Dept. of Education

Office of Educational
Research and Improvement (OERI)

ERIC

Date Filmed
September 18, 1997